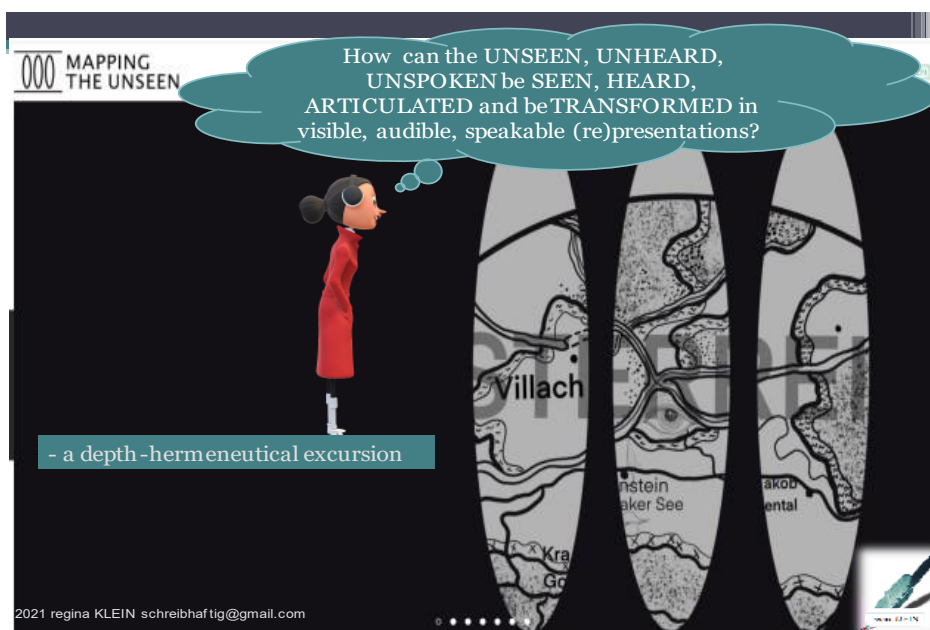


Mapping the Unconscious, trapping into taboos, snapping out of it
- a scenic performative essay in depth-hermeneutical ART in three acts
regina KLEIN

Act III) Sliding out – transmatrixial gaps

Intro

Mapping the Unseen is an artistic research project, investigating the unseen, undiscussed, marginalised – topics that are absent from public discourse. Based in Austria, it is realised with three countries: Croatia, Bangladesh and Iran. With the support of linking and guiding people, marginalised culture-specific and country-specific



topics were identified. For Croatia, the chosen topic is LGBTQ, for Bangladesh it is 'devoid of subjecthood, fleeing and displacement', for Iran it is 'discrimination and censorship'.

Each topic is mapped through an analogue and virtual exploration and representation by artistic means. The first step is its artistic, performative, interventionist realisation in the respective country. Then the participating artists are invited to Austria, enabling

a transcultural dialogue regarding the chosen topic. These action phases of 'analogue mapping' are accompanied by reflection cycles. Depth-hermeneutical analysis is part of the latter. The final step of the whole project is the creation of a virtual web-based space as 'virtual mapping' of the explored spaces and topics. The artefacts of artistic and performative works, the research material (autoethnographies, biographical stories, interviews, transcultural and depth-hermeneutic analysis) and all participants can be seen and met here.

You are now in the 'Discrimination/Censorship-Space', connecting Iran/Villach, reading my depth-hermeneutical analysis.

Important reading instructions:

The following *essay in preparation* is an unfinished and very special work.

It seeks to provide fragments, small spots on the bleak and shady corners of what Ernst Bloch calls the utopian "not-yet", an "overturning of all circumstances in which (humanity) is a degraded, a subjugated, a forsaken, a contemptible being".¹

It needs you as the reader to finish it in a deeply dialogical way. It is a collaborative work - together we will co-creatively explore, how what is *not-yet* apparent may become so. Therefore, you may expect a quite unfamiliar reading experience, but only if you expect to quickly skim through. It turns out to be a deeply intertwined 'Reading-Writing-Experience': Reading is writing, and writing is reading. The not separable from the other. Everything you read, you are welcome to rewrite: describe, prescribe, monoscribe, counter-write, underwrite, subwrite, supwrite, overwrite, perwrite, transwrite and vice-versa. It is an adventurous reading-writing-excursion with surprising twists and turns. You will find small collages, picturing the text. You are led to etymological writing excursions and exposed to intriguing free-writing impulses. We use vivid imagery: figura-

¹ Bloch, Ernst (1959): *Das Prinzip Hoffnung*, Frankfurt am Main, Suhrkamp/Bloch, Ernst (1986) *The Principle of Hope*. MIT Press, Chicago

tive language, linguistic and visual images trying to leave the familiar but unifying ground of our common speech acts. The following dialogical essay is a treasure chest filled with suggestions.

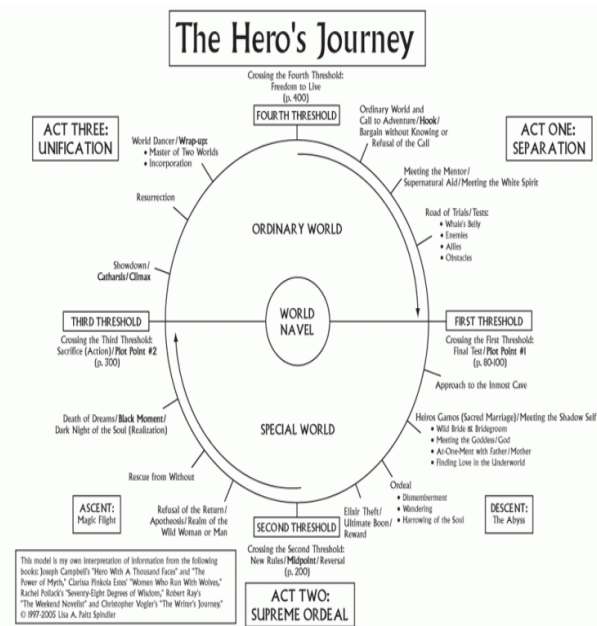
In short: We are playing language-games and thank you for joining me as teammates

With this newly developed format of ‘scenic-performative writing’, I will lead you through the mapped topics stored in three virtual rooms in three acts:

Act I: Walking along – heteromatrixial strips.

Act II: Crossing over – bordermatrixial meshes

Act III: Sliding out – transmatrixial gaps



The excursion to be undertaken is unique. It is a Hero's Journey² of one, who set forth to unlearn what fear is and who becomes aware how deep unseen taboos cut. Each act of your hero's journey, our excursion into tabooed topographies, has a beginning, a middle and an end. It starts in a preparation camp, a safe space where we learn crucial information about our excursion and achieve a tool-kit by mastering 7 levels. Well armed, we transgress several thresholds: walking along heteromatrixial strips, crossing over bordermatrixial meshes and finally sliding through transmatrixial gaps.

That challenging Hero's Journey is requiring in-depth preparation. I as a depth-hermeneutic researcher, will be your personal guide and will lead you. Each of our three acts has two parts. *Part 1: Departure Phase and Preparation Package* and *Part 2: Initiation Phase with the specific happening act: hetero-, cross- and trans-entanglements*. Additionally in the last Act III 'Sliding out – transmatrixial gaps'

you will find the 'epilog', with a conclusive summary and a potential *not-yet* glimpsed outlook.

During our excursions, wandering through the different acts, you are free to switch from one point to the other and from one level to another. You may cross the different thresholds between Act I – III, as well as between the two parts of 'preparations' and 'acting in and out' in each act. You may even directly advance to the end of act III, where we will be coming to terms and, I can tell you already, easily travers the eye of the needle in order to enter the kingdom of the desperately sought-after 'not-yet-known-land'.

²The hero's journey is the common template of stories, that involve a hero who goes on adventure, is victorious in decisive crisis, overcoming thresholds and comes home changed or transformed. It goes back to Joseph Campbell, *The Hero with a Thousand Faces*. Princeton 1949, in which the author discusses his theory of the mythological structure of the journey of the archetypal hero found in world myths. Graphic: https://www.reddit.com/r/JordanPeterson/comments/8a2116/a_cool_diagram_outlining_the_archetypal_heros/

Act III: Sliding out – transmatrixial gaps

We are now crossing over to our final goal 'Act III: Sliding out – transmatrixial gaps, finding a tear in the fabric and way out.



Before being lost in transitional gaps and floating around in a sea of relational differences, you have the third chance to visit our preparation camp. Needed equipment can be taken, stocked, and compiled: valuable depth-hermeneutic basics, risks, side effects, challenges, skills and tools. There will be *seven levels* to conquer in the preparation camp.

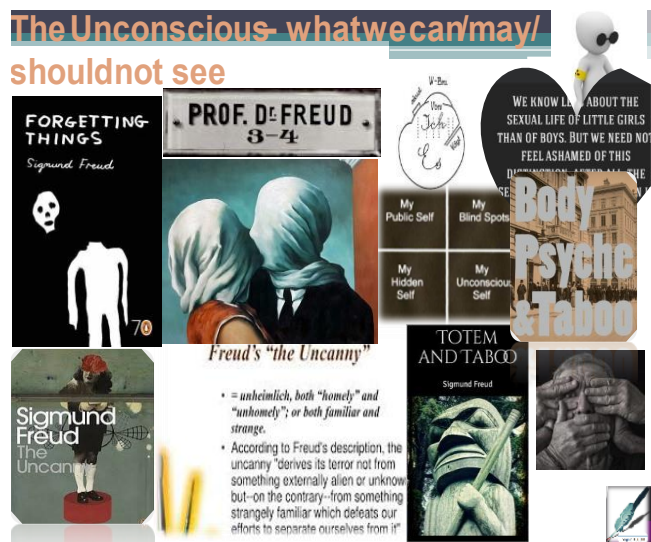
But if you have already mastered the *seven levels* and if you feel well-prepared, be free to manoeuvre to our final stop, go directly to ► *Part 2 Initiation phase out of transmatrixial gaps* with 7 ½ levels to go through.

Part 1: Departure phase and Preparation Package

Level I: Opening the scene/seen

In the light of *depth-hermeneutic cultural analysis*, “Mapping the UNSEEN” means “Mapping the UNCONSCIOUS”, a mostly hidden, marginalised, veiled and often *tabooed* reservoir of thoughts, feelings, experiences, memories, values, codes and discourses, excluded from conscious, rational and communicative awareness and recognition. ‘Unconscious’ is defined at once as individual *and* supraindividual, thus a collective, social, cultural unconsciousness, containing content that is individually and/or collectively unacceptable, repressed, excommunicated from speech and eliminated into the ‘dark continent’.

As another metaphor that the prominent founder of the ‘unconscious’ Sigmund Freud uses, there is the iceberg model. The tip of the iceberg, which one can see above the water, represents the conscious – only 10 % represents the tip of the culture presented in signs, symbols (language, flags, food, fashion, customs...). The part of the iceberg that is submerged below the water, still visible, but difficult to see, is the pre- or subconscious (practices, agency, behaviour, habits, rituals, rules). The bulk of the iceberg that lies unseen beneath the darkened waterline represents the unconscious (core values, embodied habits, sensations, memories, taboos). Even if the unconscious is banished to inhospitable, inaccessible regions, hidden deep under scorching waters or behind darned ‘seven mountains’, does not mean that it does not exist. In fact, it dominates our individual and supraindividual living world, ever-present as a dark and floating undercurrent.





Cultural clashes are mostly anchored there and any repression cannot diminish their vivid intensity. With insuppressibly strength, it bubbles underneath stormy waters or sweeps through rough mountain chimneys. The doors to these intangible and highly eerie regions are closed, even doubly with two 'censorship thresholds': the first imposed between the unconscious and the subconscious, the second between the subconscious and the conscious.

Hence *depth-hermeneutical cultural analysis* asks how to find access to these secluded life and language worlds. In a profound, thorough and constantly iterative deconstructing and reconstructing of 'classical' psychoanalytical paradigms,

Alfred Lorenzer, a post-Frankfurt-school scientist, integrated the social facts and cultural matrix in the self-contained and monadic reference system of psychoanalytical theories. He criticises the way psychoanalysis at the same time *individualises* and *universalises* psychic processes between the id / unconscious / subconscious/superego, excluding the societal and cultural consensus. In accordance with him, psychoanalysis focusing on monadic structures of family and the individual leads to an uncritical, ahistorical, apolitical and anti-emancipatory reading of self-world relationships. Accordingly, the individual and with it the unconscious is seen as social to the core and as cultural to the bones. Therefore *depth-hermeneutic* has an 'incontrovertible situational foundation', and psychoanalytical knowledge is an *understanding of scenes* based on *forms of interaction* physically stored as embodied memory traces. Calling it *depth-hermeneutic of the body*, Lorenzer is thereby developing an intersubjective, relational conception of psychoanalysis.³

The Unconscious how may/can we explore it?

Alfred Lorenzer Sprachzerstörung und Rekonstruktion

Ethnopsychanalyse revisited

Die gesellschaftliche Produktion von Unbewußtheit

Perspektiven kritischer Psychologie und qualitativer Forschung

Handbook of AUTOETHNOGRAPHY

Qualitative Research

ETHNOLOGIE

PSYCHOANALYSE

Alfred Lorenzer

Level II: depth-hermeneutical ART = playing 'language-games'

Depth-hermeneutic belongs to the hermeneutic methods – the ART of interpreting written, spoken as well as performed expressions. Hermeneutic can be traced back to Hermes, the famous Greek herald of the Gods who promoted the divine messages to humanity. His reports were not mere 'one to one copies' of Zeus orders and advice, but rather commented, interpreted, *translated* into the human language. Hermes's skill lay in carrying, in removing - in other words: in *transferring* a certain meaning from one place to another, bridging the boundaries between the two Gods and humans. Due to this role as a powerful speaker, Her-inventor of language considered to be the inventor of hermeneutics, because he could handle the huge and ambiguous semantic field ranging from revealing to concealing possibilities of words - a trickster, liar, *translator* and *interpreter* of meaning and sense. Apart from being a mediating traveller between the Gods and humans, Hermes was to guide the phantoms of the *dead* from the upper to the lower world. They descend as shadows into the endless

Interim question: what do you think is the difference between 'translator' and 'interpreter'?

³Klein, R. (2014): „Kultur Körper Konflikt – aktualisierte Skizzen zur "Hermeneutik des Leibes". In: Gerspach, M.; Eggert-Schmid Noerr, A.; Naumann, T.; Niederreiter, L. (Hg.) Der spezifische Beitrag der Psychoanalyse zur Professionalisierung in sozialen Berufen. Klett-Cotta, 2014

Bohleber, W. (2016): Introduction to Alfred Lorenzer's paper 'Language, life praxis and scenic understanding in psychoanalytical therapy. In. J. Psychoanal 97: 1393-1398

and dark Hades – only blank shapes without body and mind. Cerberus, the big, three-headed dog guarding the entrance of Hades, lets them enter willingly but prevents them from leaving the underworld. In a similar way, *depth-hermeneutic* also descends into these murky depths under the sea and into the dark continents, where the unconscious lives an excommunicated existence. Similar to Hermes, *depth-hermeneutic* researchers are “shadow walkers” and “border crossers”, in search of the shadows which are left by the shape of the spoken word and in search of holes in the censoring borders to find an entrance into the inhospitable unconscious terrain.

And to imagine a language means to imagine a form of life.
— Ludwig Wittgenstein —

THE LIMITS OF MY LANGUAGE MEAN THE LIMITS OF MY WORLD.

Depth-hermeneutic = entering the scene

“Los límites de mi lenguaje son los límites de mi mundo.”

Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt.

Alfred Lorenzer Sprachzerstörung und Rekonstruktion

World Society cultural discourse
Conscious
Codes
manifest
Language symbolic forms of interaction
symbolized signifier

practices, rituals, myths, metaphors
sub-/preconscious
sensual-symbolic forms of interaction
playing language-games
de- and re-construction
???

Self Individual subjective life forms
Unconscious
Taboos
latent
body-symbolic forms of interaction
desymbolized signified

The *depth-hermeneutical ART* is an extension of the traditional hermeneutic enquiry (Gadamer) – that ‘only’ explains and interprets the manifest content. We seek to arrive at an idea of what a text means or is about - in its latent dimensions: What is told between the lines, behind or even beyond the articulated phrases. Following Alfred Lorenzer, a word isn’t just a word, whose meaning can simply be looked up in a dictionary. Words are “language games” (Wittgenstein), interwoven with connected individual experiences, forms of life and cultural habits. Wittgenstein’s conception deeply reflects the socially shared use of *signs*, of signifying and representing in the cultural context in which the language game occurs.

Every child learns through interaction (= *scenes*) with their small world. They see, feel, touch things, first not knowing the name of it. These interactions are repeated and repeated, a thousand times. The door opens, mother or father is coming in, saying the nickname of the baby and hugging them. In this way the child learns to connect word and embodied experience (including practices, customs, habits, patterns, rituals, as well as atmosphere, sensations, emotions, feelings, desire, wishes = a wide range of interwoven meanings). In the process of learning language, each interaction between a child and significant others is labelled with the ‘culturally correct name/term’ appropriate for this special period of time and space. So as a first step, it seems that a word, a sentence is rapidly understood - provided that we speak the same language and we have the same cultural background – but also here the precise meaning, the rich connotation in its latent, private, practical, moreover embodied, sensual dimension underlined by culture still has to be found out. Learning, speaking and understanding language is an interwoven co-construction of acts, practices, symbolic signs, performativity and intersubjectivity.

The unconscious: destroyed, desymbolised language-games = uncanny yards of meaning.

IMPOSSIBLE

DANGER DO NOT CROSS

Know-here-land

No-where-land

Each word/text/discursive symbol has its more or less large ‘yards of meaning’ (Bedeutungshof) – that could be a royal yard, a farmyard, an industry yard, or a shipyard, a graveyard, a slaughter yard – pardon a slaughterhouse.

The ‘yards’ we are roaming, could be burnt down, littered, smashed, devastated, destroyed, scrawny, withered, steep, impassable, swampy, muddy or tabooed. But regardless of their appearance, they are a kind of ‘(k)now-here-land’ ready to be recognized, to be transformed from a ‘no-where-land’ into a ‘not-yet’ but soon reach-

able, knowable, utopian land where people settle, encounter, just walk along, cross over and find nice spaces to live, laugh and love. And above all: where we all could plant, whatever we want, anything goes, including not-yet known, not-yet grown and not-yet recognized 'plants of utopian hopes and dreams'. You will experience all this, especially when you encounter the performative-scenic writing impulses.

However, there is one more problem: sometimes the "language game" is destroyed: not every embodied experience has got a word to name it; and not each impression we make has got an expression we can share. The meaning of a word is nothing other than the set of (in)formal rules governing the use of the expression in actual life. Some experiences are too conflicting, some memories are too painful, some desires are too shaming. Then (supra) individual and cultural repression does its destructive work, the doubled forces of censorships are poised to attack, blame and desymbolise the unwanted languages-games into *unconscious figures*. The desymbolised 'form of interaction' loses its symbolic features and falls back again into a mere stimulus-reaction pattern. Whenever a situation occurs that triggers it, either in the imagination or in external reality, the interaction follows the unconscious 'script'. This process often described as a 'compulsion to repeat' takes place in the background of the subject, because the 'script' has been excluded from language (Bohleber 2016).

In that case, the words we use remain empty phrases, just hollow clichés, crudely drawn or *empty signifiers*, separated from their vivid content and meanings shaped by life. Some experiences have not yet found a fitting expression in the common, generally accepted discourse of our culture and are subject to the "societal production of unconsciousness" (Erdheim). Definitely in *all* cases we can find the basis for human resistance, creativi-

Interposing depth-hermeneutical basics, focusing the NOT YET

The *depth-hermeneutical concept* of 'language game' as a *symbolic interaction* is perfectly suited to analysing sociocultural 'reality' in all (un)conscious macro, meso, micro layers. It seeks to open the doubly closed thresholds situated between on the one hand what is known, visible, audible, speakable, conscious and culturally acceptable and normal on the surface and on the other hand what is unknown, invisible, silent, muted, unconscious and culturally repressed and taboo: hidden behind the cultural gaze, blurred by societal waters, unreachable beyond walkable tracks. Depth-hermeneutics attempts to break the waves, illuminate the darkness, seeking and finding pathways in order to transfer, transform, transgress the potential of not-yet-conscious into utopian ways of living, articulations and identities.

ty and change, because the fact that an experienced scene has not achieved symbolisation does not mean that it lies dormant or is deleted. In embodied practices, enactments and performativity it arises again and again, silently affecting behaviour, attitudes and habits, waiting to get out of its immaturity to be symbolised.

Level III: depth-hermeneutical ART + skill equipment for the excursion

Let us consider: why is it a risky and difficult excursion? Because firstly we are going to detect with 'verbs' *non-verbal facts* and secondly (what makes it even worse) because the unconscious is an unpopular, unscientific category - not at all in accordance with the principles of objectivity in evidence-based, randomised, standardised methods. To embed this residual category is definitely a challenge and thirdly how we do it as well, it is again a strike against not-to-tangle principles of objectivity – because the *depth-hermeneutic* belongs to the reflexive social research practices – and talking about one's own subjectivity is not at all welcomed in *objectivity-driven* science.

What do we need to be well-prepared for this *triple risky depth-hermeneutic* excursion into black and murky no-man's-lands?

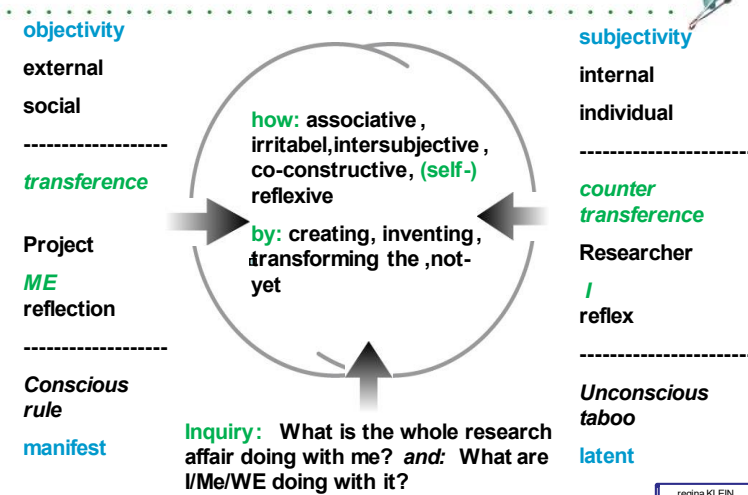
It needs to be said in advance that we actually have everything already with us. So, keep calm! Because the most important instrument is the researcher him or herself – his/her subjectivity. Research – exploring, understanding, analysing, interpreting and representing independent from the researcher does not exist. "Knowledge is inherently subjective, inherently structured by the subjectivity of the researcher" (Breuer, Roth 2003)⁴. All we have to do is to open up our own black and murky box of our subjective impact on what we are doing dur-

⁴ Roth, Wolff-Michael & Breuer, Franz (2003). Reflexivity and Subjectivity: A Possible Road Map for Reading the Special Issues *Forum: Qualitative Social Research*, 4(2), Art. 24, <http://nbn-resolving.de/urn:nbn:de:0114-fqs0302242>.

ing the whole process. It only needs to talk about ourselves (Breuer, Mruck 2003)⁵. Sound easy, isn't it? But doing so is like *breaking a taboo* in the so-called window-pane-framed world of academic discourse. It is still an undiscussable imperative to *exclude* the researcher's subjectivity and to *include* only methodically controlled and evaluated bits for reaching the golden randomised star of the non-contaminated, valid and reliable, in short: *objective* knowledge. Although in the 1960s Georges Devereux already broke the rules, stating that neutralising, objectifying and 'de-subjectifying' practices leads to deformation, incorrect and corrupted data. His radical advice was "to put the physicist back into the experience of physical observations (Einstein, Heisenberg), the painter into the painting (Velásquez, Frida Khalo), the director into the film (from Jean Renoir to Agnès Jaoui), the therapist into the therapy, and, with Devereux, the observer and their affectivities in the social sciences" (Laplantine 2014 <https://booksandideas.net/Thinking-Between-Shores-Georges.html>).

Depth-hermeneutic takes Devereux seriously and works with his proposed anti-method: to analyse the nature

Scenic understanding



of the *counter-transference disturbance*, occurring in every step of the research process. Counter-transference can be broadly defined as researchers' global orientation, including their subjective choice of profession, theories, methods and also the non-reflected parts of their unconscious, their embodied habits. It acknowledges that the researcher cannot be changed into a neutral expert. Constitutively *depth-hermeneutic ART* is a processual 'interaction product', shaped by the researcher as well as respondents, overlapped by patterns, dispositions, assumptions, limits and options, in short: the embedding culture. The way we act, react, speak, talk or do

not act, speak, talk; situations we meet and situations we avoid; efforts we make, efforts we spare and so on and on and on – have multiple effects on the construction of knowledge. Accepting and handling this inescapable fact, in Lorenzer's words: *understanding the scene* arising between me/us and all and everyone and everything within our research project, all what happens during the research process, is the way to reconstruct the "split language games" via finding hidden puzzle pieces. *Scenic understanding* gets its central data through a consequently self-reflexive awareness of counter-transference. Especially 'working through' our own unconscious dispositions lead to a greater understanding of the overlapping, dialectical relation through which research project and researcher, conscious and unconscious, social and individual, ME and I are constituted. Without self-reflexivity, unconscious fears surround the research topic; ideological, unreflected beliefs act to limit the production of knowledge. Then methods to control unconsciousness and subjectivity threaten to act as a defence mechanism.

The *depth-hermeneutical* 'royal road' to the bewildered land of unconsciousness are *sensual-symbolic interaction forms*, as aesthetic symbols of art, dream images, myths and metaphors, which correspond to Susanne Langers concept of presentative symbolism. Presentative symbols are polyvocal and ambiguous, standing for a central realm of experience in which we give expression to impressions in an image, a dance figure, a musical variation, a playful act or ritual. They fill the *potential intermediate space*, between conscious/unconscious, rule/taboo, external/internal, we/other.

Perfect 'intermediate space openers' are irritations, serving as a signpost to the latent meanings. Irritations emerge when the familiar, expected, routined or planned operation is disturbed. In these moments, our impressions - what we feel, see, hear – do not fit the presented facts or the explanations we are used to drawing. But don't worry. Irritations are not problems to be eliminated but rather the source of qualitative enrichments. Why? In these fleeting moments, the difference between manifest spoken sense and accompanied latent meanings peeks through. The induced interruption opens for a very short instant a hole in the border to take a brief look into the for every short moment elevated "dark continent". Irritations occur during the whole research process, from the very beginning up to the end, e.g. when an agreed appointment does not take place or the

⁵ Mruck, Katja & Breuer, Franz (2003). Subjektivität und Selbstreflexivität im qualitativen Forschungsprozess – Die FQS-Schwerpunktausgaben *Forum: Qualitative Social Research*, 4(2), Art. 17, <http://nbn-resolving.de/urn:nbn:de:0114-fqs0302233>.

wrong person is waiting at the wrong place. When I forgot my mobile phone, the bus, my digital camera or digital recorder. During an interview situation, irritations occur during strange misunderstandings, embarrassing silence, or for example when the interviewed person takes my role, asking me the questions I had planned to ask. That's not at all a research mistake, which should be avoided, maybe by a special qualitative skill or interview training, but rather a first hint of latent dimensions.

How can we benefit from recognised irritations? The answer is simple and harks back to the premises of reflexive research practice and *scenic understanding*: we have to analyse our interacting, our co-constructive role in the emerging research plot, starting at the moment we are going to find a research question and ending at the point we decide to draw a conclusion A and not B or C. Therefore, the overall and continuously present depth hermeneutic question is: what does the whole research affair do with me? could be answered with: follow the irritations, take your subjective feelings seriously.

Level IV: Depth-hermeneutical ART + entering the matrix

Doing so, how does *depth-hermeneutical research* overcome an isolated subjective reflexivity level? To put it simply: by using group analytic approaches and settings to generate a wide, deep, in particular intersubjective and multi-perspective reflexivity on the research material. *What is said or not said, what happens or does not happen, everything is or has to be (re)integrated into an intersubjective system* (Stolorow 1997)⁶

Why? A group is in sui generis a paradigmatical sociocultural situation, where each participant - from the first moment of the encounter - is *in relation to* others. The interplay between different subjectivities emerges in

Matrix, noun lat14c., *matris, matrice*, "uterus, womb," from Old French *matrice* "womb, uterus" and directly from Latin *mātrix* (genitive *mātricis*) "pregnant animal," in Late Latin "womb," also "source, origin," from *māter* (genitive *mātris*) "mother". The many figurative and technical senses are from the notion of "that which encloses or gives origin to" something. The general sense of "place or medium where something is developed" is recorded by 1550s; meaning "mould in which something is cast or shaped" is by 1620s; sense of "embedding or enclosing mass" is by 1640s. The mathematical sense of "a rectangular array of Foulkes S. H. (1964) *Therapeutic Group Analysis*, George Allen and Unwin, London. quantities (usually square)" is because it is considered as a set of components into which quantities can be set. The logical sense of "array of possible combinations of truth-values" is attested by 1914. As a verb, in television broadcasting, from 1951

verbal communication, sometimes verbal duelling and conscious debating (manifest level), in practises (facial, gesticulatory, sensory, tactile, visual level) and embodied unconscious acting in + out (latent level). Acknowledging the complexity of the 'interpenetration of the individual by culture', the 'reciprocal interrelationship of people', the 'transpersonal body/mind-connections', the 'experiential figurations', the 'substranded networks of nodal points' as 'sedimented underground spreading rhizome', the founder of group analysis, S.F. Foulkes⁷ referred to the term matrix: "The group matrix can be regarded as the *operational basis* of all the mental processes in the group. The lines of forces can be conceived as passing through all the individual members in the group, and may be called a *transpersonal network*, comparable to a magnetic field. The individual is thought of as a *nodal point* of this network, suspended within it". He points out that *matrix* is the 'hypothetical web of all communication and relationship' and the 'common shared ground' which determines the *meaning and significance* of all events and upon which all communications verbal and non-verbal, conscious or unconscious, rest. In English, matrix has a bewildering variety of meanings with a central theme running through the usage of the word:

According to Roberts⁸ who collected and combined other sources, further meanings can be noted:

- of uterus or ovary as a place or medium, in which something is bred, produced or developed and/ or a growing point, as a (part of a) body on which a fungus or lichen grows

⁶ Robert D. Stolorow (1997) Principles of dynamic systems, intersubjectivity, and the obsolete distinction between one-person and two-person psychologies, *Psychoanalytic Dialogues*, 7:6, 859-868, DOI: [10.1080/10481889709539224](https://doi.org/10.1080/10481889709539224)

⁷ Foulkes S. H. (1964) *Therapeutic Group Analysis*, George Allen and Unwin, London.

⁸ Roberts JP (1982) Foulkes' Concept of the Matrix. *Group Analysis*. 15(2):111-126. doi:[10.1177/053331648201500203](https://doi.org/10.1177/053331648201500203)

- as the inward pithy part of any tree or plant.
- as roll or register, which clearly includes the idea of something which unrolls or unfolds.
- as embedding or enclosing mass, especially the rock mass surrounding or adhering to things embedded in the earth, as metals, fossils, gems and the like.
- as a substance situated between animal and vegetable cells.
- as a mould in which something is cast or shaped.
- as dentistry, a plate of metal serving as a temporary wall for a cavity during filling
- as rectangular arrangement of quantities and symbols.
- as a brain or central nervous system, the “Matrix of the Mind”.
- as an alternative mathematical approach to the formalising of the interactions of elementary particles.

He concludes: “It is possible to abstract from this a clearer view of the sort of thing a matrix is and the properties it might have. One group of abstractions is as follows. Matrices (1) are female and often maternal. 2) often comprise a background or interstitial substance. (3) they are the womb or mould in which structured things may be formed, contained or supported.”

In the light of these rich and open ‘yards of meaning’, Foulkes distinguishes between:

- a) *foundation matrix*, which is laid down in the culture where one has grown up and works as embodied *Habitus*, seen as internalised structures, schemes of perception, conception, apperception and world view.
- b) *the dynamic matrix*, which is co-created by all group members from the start on in the flow of themes, exchanges and development of group codes.

In other words, when we join a group, we have our embodied experience, history and cultural background in our backpack, a largely unconscious set of experiences and expectations, forming the *foundation matrix*. Thus the *foundation matrix* amends our ‘templates of culture and sociality’, showing how I/self/me relates to the world and to others. Becoming involved in the real group, the *dynamic matrix* is being co-constructed in a processual, polyvocal concert of forms of interaction into a shared group culture.

In group analytic practice, the ‘language-game’ that is played focuses on speech *and* body acts, such as affirming, promising, asking, suggesting, refusing, enabling *and* acting in, acting out, enacting, reacting, mirroring,

touching, avoiding e.g. to commonly understand the directions and movements.



Adding Lorenzer’s descriptions, *matrixial webs* are woven, knitted, entangled by physical-symbolic, sensual-symbolic and language-symbolic forms of interactions. In the context of *depth-hermeneutical analysis*, the group setting as a research workshop⁹ is an essential instrument to check one’s own glasses and to reflect on the scenic participation in the latently acting ‘unconscious sense contents’. In accordance with the group analytic modus of ‘free floating association’, we open a space of differing interpretations, manifold readings *and* interwoven logical, psychological and scenic understandings, tracing the hidden thread between

manifest and latent themes. Extremely irritable, sometimes close, sometimes distant to the research material (here: transcribed protocols of all biographical workshops), each group member put their impressions forward for a common debate. At first, as many ideas as possible are collected but no interpretations are favoured. Different readings have their say, and perspectives that are difficult to achieve in a solitary preoccupation with the material are brought together.

⁹ Group members of our Depth- hermeneutical research workshop are: Katrin Ackerl Konstantin, Andreas Hudelist, Rosalia Kopeinig, Maria Leeb, Alfred Rindlsbacher, Martina Ukowitz. Convenor: Regina Klein. Without all their contributions, constant interest, curiosity and engagement this paper would not exist. Thank you!

One's own definition of the relationship with its presuppositions is exposed to open, free and unclogged confrontation, scrutiny and revision. Preconceived lines of perception and knowledge are thereby 'relativised' in the sense of suspicion and error in the group setting. Ideally, during the joint discussion, associations merge into association complexes, irritations into irritation complexes. These condensing *key scenes* offer clues to latent contexts of meaning that have not yet been tapped. For this reason, the group sessions are recorded, transcribed and systematically evaluated. During the reflective evaluation of the transcribed group protocols, we again proceed according to the maxims of depth-hermeneutic understanding. Sometimes it is the transpersonal interaction that stands out; often it is rather the group-specific interaction with certain facts of the research material. The group process also condenses into a *scenic pattern* that intersubjectively completes the subjective countertransference. Excluded group contents leave traces of non-articulated, non-integrated practices, because the specific form of the common defence against certain topics reflects the way in which the conflict drama of the research context is acted out.

Key scenes gradually emerge, mirroring conflicting themes, in Lorenzer's words *desymbolised forms of interaction*. Gradually, the single key scenes condense into a coherent matrix web of a sound scenery. During the entire scenic understanding process, we expand our (inter)subjectively collected perspectives through: 1) a systematic historical-cultural framework analysis and 2) a theory-guided contextualisation. The latter does not proceed with subsumption logic, but rather draws on various theoretical explanations in an abductive and insight-generating manner, with the open option of also being able to reject them. In doing so, we always return to the 'transcribed text' in a hermeneutic circle, which is characterised by its unchanging solidity throughout the entire evaluation process and remains unchanged despite different approaches and attempts at interpretation. It is important to hold back as long as possible with the decision for a final interpretation until previously hidden, superposed and juxtaposed meaning matrices gradually emerge. Strictly speaking, it is not a matter of reinterpreting individual scenes, but of uncovering a multilayered network of potential 'yards of meanings', which rises from its shadowy existence to the surface. What is individually and culturally marginalised, suppressed and tabooed is brought back into the symbolic discourse, in Lorenzer's words: *resymbolised*.



Attention: we need to dive deep to reach the *foundation matrix ground*, where taboos live their sacred and untouchable existence.

Level V: Tracing back taboos + pulling out etymological roots

Enough is enough. I reject this bunch of theoretical and methodological reassurances. I could talk for years about *depth hermeneutic art*, it will never reach the final level of veracity and there will always be breaches found by opponents, teammates, all my known and unknown preludes and postludes in this struggle of knowledge recognition. It has to be exactly this way, I know, only as such is co-creation of new knowledge possible. The everlasting and never-ending wonder of knowledge construction.

The growing bunch of papers tells me I am well equipped, maybe too much so, too heavily weighted? Anyhow, for what we have planned, it should be enough, I think. But still I do not advance, I am caught up in ideas, entangled in thoughts, knotting myself up into seemingly directional Ariadne's threads interlaced with underworldly rhizomes. During my meandering cerebration, I see the adventurous excursion, our collective Hero's Journey with all its challenges, quests, thresholds and unforeseen encounters and turning points. We will meet foes, friends, travelling companions and mentors, we will set out to strange shores, travel through trackless steppes, cold terrains, dry deserts and immerse ourselves in tabooed waters. We should be finding our

Thus taboos are considered as foundations of culture(s), drawing its veiling circles around and around, marking boundaries between ‘in’ and ‘out’, ‘outsiders’ and ‘insiders’, ‘inclusion’ and ‘exclusion’, the ‘own’ and the ‘foreign’, the ‘normal’ and the ‘deviant’, the ‘allowed’ and the forbidden. They include ‘these’, who are able to read the invisible taboo signs and they exclude ‘those’, who lack the required literacy competences.

They act as significant cultural codes, innate assumptions and non-codified regulations, serving as safeguards of deep-layered cultural and social values, common beliefs, societal cohesion and group affiliation. Mostly they are taken for granted, seem quasi-natural and therefore are rarely discussed, questioned, looked at or even touched. Taboos with their ambivalent ‘yards of meaning’ are seismographs for any sociocultural progress, development and innovation up to dissolution, disintegration and decay, as well as for sociocultural rigidity, solidification up to fundamentalism, anachronism and societal production of unconsciousness. Taboo-breaking activities are ‘openers’, often showed by artistic articulations, performed by new movements or carried out in reflexive research practices.

Taboos are universal *and* they are not universal. Only a few taboos, such as the taboo of killing or incest, have universal significance. Many taboos are culture-specific, mostly gender-coded and overall **body-related**, nearly embodied/enfleshed. They refer to cultural fields that have strong emotional connotations. Therefore, taboo violations are not only punished by concrete punishments, but are primarily regulated by affect economies with involuntarily arising feelings of guilt, shame and embarrassment.

The etymological interludes, which will from now on escort our excursion, are no bypaths, detours or cul-de-sac but instead provide the soil/foundation matrix for a shared understanding of the underlying “yards of meaning”. They are an offer to take, a gift to accept or deny – a reservoir you can skip, return and re-enter again and again. **It is a treasure chest to be opened, closed and plundered.**

https://www.dwds.de/wb/Tabu	https://www.etymonline.com/word/taboo
<p>Tabu n. kultisches Gebot bei Naturvölkern, gewisse als heilig und geweiht verstandene Lebewesen, Gegenstände, Pflanzen, Orte, Wörter u. ä. zu meiden, Entlehnung (Anfang 19. Jh.) von engl. <i>tabu</i> bzw. <i>taboo</i>, siehe Cook (1777) polynes. <i>tapu</i>, eigentlich ‘gekennzeichnet’ (als Reservat des Herrschers), daher ‘unberührbar, heilig’, wiedergibt. In übertragenem Sinne ‘heilige, unberührbare Sache, Unverletzlichkeit’ (2. Hälfte 19. Jh.), auch ‘konventionelle Schranke, Vorschrift, über bestimmte Dinge nicht zu sprechen oder bestimmte Handlungen nicht auszuführen’ tabu Adj. ‘heilig, unantastbar, verboten’ (2. Hälfte 19. Jh.), aus gleichbed. engl. <i>tabu</i>, <i>taboo</i> tabuieren Vb. ‘für tabu erklären, mit Tabu belegen’ (1. Hälfte 19. Jh.), heute mit tabuisieren Vb. (Mitte 20. Jh.) konkurrierend.</p>	<p>taboo (adj.) also <i>tabu</i>, 1777 (in Cook's "A Voyage to the Pacific Ocean"), "consecrated, inviolable, forbidden, unclean or cursed," explained in some English sources as being from Tongan (Polynesian language of the island of Tonga) <i>tabu</i> "sacred," from <i>ta</i> "mark" + <i>bu</i> "especially." But this may be folk etymology, as linguists in the Pacific have reconstructed an irreducible Proto-Polynesian <i>*tapu</i>, from Proto-Oceanic <i>*tabu</i> "sacred, forbidden" (compare Hawaiian <i>kapu</i> "taboo, prohibition, sacred, holy, consecrated;" Tahitian <i>tapu</i> "restriction, sacred, devoted; an oath;" Maori <i>tapu</i> "be under ritual restriction, prohibited"). The noun and verb are English innovations first recorded in Cook's book.</p>

Tracing back the etymology of taboo, we found ourselves at sea with the sailor James Cook, who brought it back from his third voyage to the Polynesian Tonga islands, and was further spread in many other languages. “Ta’bu” is used there for objects, places, people and behaviour which is ‘not allowed’ and ‘inexcusable’ but also ‘holy’, ‘sacred’ and ‘untouchable’, as such both negatively and positively connotated, therefore of prohibited or restricted use within societies. In every case “taboo” means an irrevocable, sociocultural norm/order which is to be respected. Phonetically nearly unchanged, it has been adopted by many languages. The most distinctive attribute: **non-translatability**. One cannot simply **translate** a thing that is not such thing as a word from one space in the world to another space, crossing oceans, mountains, mentalities.

Level VI: Depth-hermeneutical ART + scenic performative writing

Aha, what I am looking for is **non-translatable**. So, will I just give up then?! At last, we have two birds to kill with one stone. I had to reconstruct, resymbolise rationally, linguistically speakable expressions for unsymbolised, deconstructed, embodied muted impressions – a hard **translation challenge 2**, is multiplied with that previously dismantled translational **challenge 2**, seeking to translate the non-translatable.

Gosh, how to get out of this constricting matrix fabric, in which I entangle myself more and more? Okay, I will set a thief to catch a thief and follow the underlying matrixial in-, pre- and superscriptions. What are they muttering from their mouldy and covered swamp of taboos? Unfortunately, the *unconscious* is muted, but only should it stay in self-induced damnation. It clearly depends on the **significant other**, then it learns to speak, otherwise there is deathly silence.

We see that the **forbiddance** of translatability is joined by the **commandment** of **dialogue-ability**, able to rescue the disjointed circumstances somewhere in betwixt and in between. Thus, we can transgress the **double-bind challenges** together – dialogically.

<p>https://www.dwds.de/wb/etymwb/dia-</p> <p>dia- Präfix in aus dem Griech. entlehnten Wörtern mit der Bedeutung ‘durch-, hindurch-, über ... hin, quer-, auseinander-’, wie in <i>Diabetes, Diarrhöe, diabolisch, Diagnose, diagona l</i>, vor Vokalen di-², z. B. in <i>Diözese</i>. Griech. <i>dia-</i> (<i>δια-</i>) ist wohl verwandt mit lat. <i>dis-</i> ‘entzwei, auseinander’ (s. <i>dis</i>). Das Präfix <i>dia-</i> tritt auch in modernen, sich ans Griech. anlehnenden Bildungen auf, s. diachronisch</p> <p>Dialog m. ‘Unterredung, Wechselrede, Zwiegespräch’. Griech. <i>diálogos</i> (<i>διάλογος</i>) ‘Unterredung, Gespräch’, wie Dialektik zum Verb <i>dialégesthai</i> (<i>διαλέγεσθαι</i>) gebildet, ergibt lat. <i>dialogus</i>, das im 14. Jh. als literarische Gattungsbezeichnung für ‘in Gesprächsform aufgezeichnete Erörterungen’ ins Dt. übernommen wird und bis ins 18. jh. lat. Form und Flexion behält. Erst dann (Ende 18. Jh.) begegnet, wohl unter Einfluß von frz. <i>dialogue</i>, eingedeutschtes <i>Dialog</i> für ‘Wechselrede’ und daher auch für die ‘Gesprächsszene’ (im Gegensatz zum Monlog, eines Bühnenstücks).</p>	<p>https://www.etymonline.com/search?q=dia</p> <p>dia- prefix before vowels, <i>di-</i>, word-forming element meaning "through, in different directions, between," also often merely intensive, "thoroughly, entirely," from Greek <i>dia</i> "through; throughout,"</p> <p>dialogue (n.) is more than the art of talking to another person, it has not its etymological root in ,di‘, meaning two people speaking together, just as monologue is one person speaking. Rather ist he root in Greek ,dia‘ which is through, across, between, beyond, as a diameter, through the center, in each corner diagonal – moving out of our own centre into a duet between ourselves and world. c. 1200, "literary work consisting of a conversation between two or more persons," from Old French <i>dialoge</i> and directly from Latin <i>dialogus</i>, from Greek <i>dialogos</i> "conversation, dialogue," related to <i>dialogesthai</i> "converse," from <i>dia</i> "across, between" (see <i>dia-</i> + <i>legein</i> "to speak" (from PIE root *leg (1) "to collect, gather," with derivatives meaning "to speak (to 'pick out words')").</p>
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So, let us go across, between, beyond, through the middle, in each corner, diagonal – moving out of our own centre into a duet between ourselves and world.

We are going to manage our Hero’s Journey as a collaborative scenic-performative writing play **in dialogue**. **Scenic-performative writing** is a self-created, therefore unstable and exploratory term that attempts to hold in tension both: writing and its performance, performance and its writing, while oscillating back and forth within the **interplay** between reader and writer, writer and reader. **Scenic-performative writing** is an invitation to step directly into the scene between my writing *and* your reading to empower the **not-yet**, waiting to be kissed awake. **Scenic-performative writing** walks along the outlined ‘royal road’ to the bewildered land of unconsciousness, riding on presentative symbols of arts to pass the interstitial passage between unconscious *and* conscious in order to populate the ‘potential space’ (Winnicott) in between. **Scenic-performative writing** is transporting and making transparent the **making of** – the textual co-production itself and providing an axis for new **co-creations**. **Scenic-performative writing** is **citational** and thereby it figures writing as rewriting, as the repetition of given discursive forms, exposing the fragility of identity, history and culture constituted in rites of textual recurrence (Pollock 1998: 92).

Interposing juxtapositions/entanglement

In his book 'Paths in Utopia' (1996: 137), the German 'philosopher of dialogue' Martin Buber plotted the "image of perfect space" as one composed of lines that allow no fixed definition, the zone between the individual and collective constantly recalibrated according to the free creativity of its members. "The relationship between centralism and decentralisation is a problem which (...) cannot be approached in principle, but ...only with great spiritual tact, with the constant and tireless weighing and measuring of the right proportion between them." Accordingly, his utopia is based on a constant "drawing and redrawing of lines of demarcation".

To co-create utopian spaces, while 'drawing and redrawing the lines of demarcation', the German word 'ver-rückt' opens 'yards of meaning' to imagine the shifting, (re)moving, dis- and relocating, transferring and transposing things, frames, borders, frontiers. The English translation 'crazy' enriches these 'yards of meaning' with notions of foolish, unreal shattering, crashing, breaking things, frames, borders, frontiers into pieces.

Scenic-performative writing opens our minds, our comfortable boxes and familiar practises. It shakes up and **de-ranges/ver-rückt** the mapping frames of our world views, without breaking them into 'no-more-to-put-together pieces' but putting them together to build newly utopian spaces.

<p>https://www.dwds.de/web.verrueckt</p> <p>verrückt Part.adj. 'nicht bei Verstand, geistesgestört, irre, unsinnig', eigentlich 'an eine andere, eine falsche Stelle gebracht' (16. Jh.), zumal in Fügungen wie <i>verrückt im Kopf, im Hirn</i> 'töricht, närrisch' (17. Jh.), aus denen sich rasch absoluter Gebrauch im oben genannten Sinne entwickelt.</p> <p>rücken Vb. 'sich vorwärts bewegen, zu einem bestimmten Ort aufbrechen, (weg)marschieren, (mit einem Ruck, ruckweise) an einen anderen Platz schieben, in eine andere Lage bringen, von der Stelle bewegen', ahd. <i>rucken</i> (9. Jh.; vgl. <i>irrucken</i> 'unterstützen, aufrichten', 8. Jh.), mhd. <i>rücken</i> (obd. <i>rucken</i>) 'sich fortbewegen, etw. schnell bewegen', mnd. mnl. <i>rucken</i>, nl. <i>rukken</i>, anord. <i>rykkja</i>, schwed. <i>rycka</i>, dän. <i>rykke</i> (germ. <i>*rukkan</i>). Herkunft nicht geklärt. Verwandt sind mhd. nl. (holl.) <i>rocken</i> 'rücken', aengl. <i>roccian</i>, engl. <i>to rock</i> 'wiegen, schaukeln' (s. Rock and Roll) nord. <i>rugga</i> 'schütteln, schaukeln, wiegen', schwed. (mundartlich) <i>rugga</i> 'schaukeln'. abrücken 'wegrücken, -schieben, aufbrechen, sich entfernen, abmarschieren, sich distanzieren', mhd. <i>aberücken</i> 'wegziehen, entfernen'. anrücken Vb. 'aneinanderschieben, sich nähern, anmarschieren' (15. Jh.). einrücken Vb. 'einsetzen, einmarschieren, den Militärdienst beginnen, eingezogenwerden', mhd. <i>inrucken</i> 'hinein-schieben'; ent-rücken Vb. 'wegnehmen, entfernen, versetzen' (an einen anderen Ort, in Ekstase, in eine andere Welt ent-rückt Part.adj. 'abgelegen, fern, geistig abwesend, weltverloren' (13. Jh.). verrücken Vb. 'wegrücken,</p>	<p>https://www.etymonline.com/word/crazy</p> <p>crazy (adj.) 1570s, "diseased, sickly" (a sense now obsolete); 1580s, "broken, impaired, full of cracks or flaws," from craze + -y (2). Meaning "deranged, demented, of unsound mind or behaving as so" is from 1610s. Jazz slang sense "cool, exciting" is attested by 1927. Related: <i>Crazily</i>; <i>craziness</i>. To drive (someone) crazy is attested by 1873. To do something <i>like crazy</i> "with manic vigor or frequency" is by 1905. Phrase crazy like a fox has origins by 1935. Crazy Horse, name of the Teton Lakhota (Siouan) war leader (d. 1877), translates <i>thašuka ertisement witko</i>, literally "his horse is crazy." Crazy-quilt (1886) preserves the original "break to pieces" sense of <i>craze</i> (v.). Crazy bone as an alternative to <i>funny bone</i> is recorded by 1853</p> <p>craze (v.) late 14c., <i>crasen, craisen</i> "to shatter, crush, break to pieces," probably a Germanic word and perhaps ultimately from a Scandinavian source (such as Old Norse <i>*krasa</i> "shatter"), but it seems to have entered English via Old French <i>crasir</i>. Original sense preserved in <i>crazy quilt</i> (1886) pattern and in reference to cracking in pottery glazing (1815). Mental sense of "derange the intellect of, make insane" (late 15c.) perhaps comes via the transferred sense of "be diseased or deformed" (mid-15c.), or it might be an image of cracked or broken things. <i>Crazed</i>; <i>crazing</i>.... there is little assurance in reconciled enemies: whose affections (for the most part) are like unto Glasse; which being once cracked, can neuer be made otherwise then crazed and vnsound. [John Hayward, "The Life and Raigne of King Henrie the IIII," 1599]</p>
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<p>an einen anderen Platz schieben, verschieben ahd. <i>firrucken</i> mhd. <i>verrucken</i>; vorrücken '(weiter) nach vorn, vorwärts rücken, vorwärts marschieren, auf dem Vormarsch sein, 'vorbeiziehen, berücken Vb. 'bezaubern, entzücken, betören, verlocken', ursprünglich ein Ausdruck des Vogel- und Fischfangs mit der Bedeutung 'listig, täuschend fangen', eigentlich 'ein Netz über das Tier rücken, das man fangen will', von Luther (1. Hälfte 16. Jh.) in die Literatursprache eingeführt. Im Frühnhd. und vor allem in der Barockzeit (17./18. Jh.) wird <i>berücken</i> oft bildlich mit dem Aspekt des Betrugs und der Liebeslist verwendet. Im 18. Jh. geht das Gefühl für die ursprüngliche Bedeutung verloren, und <i>berücken</i> steht gleichbed. neben <i>bezaubern</i></p>	<p>craze (n.) late 15c., "break down in health," from craze (v.) in its Middle English sense of "to shatter, break to pieces." In 16c. also "a flaw, a defect, an infirmity." Perhaps via a notion of "mental breakdown," by 1813 the sense was extended to "mania, irrational fancy, fad," or, as The Century Dictionary defines it, "An unreasoning or capricious liking or affectation of liking, more or less sudden and temporary, and usually shared by a number of persons, especially in society, for something particular, uncommon, peculiar, or curious ..."</p>
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In this way, **scenic performative writing** is not just 'writing' and/or 'reading', not just 'listening' and/or 'saying', not just what we do with pen to paper or with fingers to keypad. It includes reflection, repetition, patience, meandering conversation (within and outside your head), associated memories and things forgotten, misplaced or destroyed, residual waste papers and constant curiosity to find more than you ever expected, thought, even wanted to find out.

In the following excursion, the interposed **scenic-performative writing impulses** draw on basic creative writing exercises, such as 'free writing' (Peter Elbow), 'clustering' (G.L. Rico), 'creative flow' (Julia Cameron) 'journal writing' (Kate Thompson) and 'what-if' (Anne Bernays + Pamela Painter), and are creatively modified according to the emerging virulent taboo topics. The inherent challenge of how to translate the non-translatable and not-speakable is going to met by:

- **exploring the etymological roots**, spreading like subterranean rhizomes, connecting cultures, histories, ethnicities in movements, often delineating its spread from one language to another and its evolving changes in form and meaning.

Following Maggio (2007: 432) in his reflection about Gayatri Chakravorty Spivaks essay on 'Can the Subaltern speak', he states, that the **translator** must look at the interaction between languages und must explore the **'intention underlying each language as a whole'**, because translation is the **'coming to terms with the foreignness of types of communications the ,getting of the elements of language that creates an aporia'**. The task of the translator is **'to echo the original in a way that helps illuminate the intended meaning and elevate the original'**.

Accordingly my stage direction is: **Let us map significant etymological roots!**

- **playing as a dramatic performance**, blurring the demarcations between actor/spectator (Augusto Boal), writer/reader, passive/active, doer/done (Jessica Benjamin), perpetrator/ victim and according to reflective research: practise object/subject.

In our depth-hermeneutical context, 'the scenic' as well as 'the performative' could be understood as a metaphor for the **stage of a theatre**, where a play invites emotional identifications and sensory embodiments. The scene, with its condensed matrix of setting, characters, his/her story, mentalities, actions, talk and relational encounters can be accessed by the 'audience' through the individual's biographical writing experience and imaginary interaction with common sociocultural references. Through the reflexive design of depth-hermeneutic it is possible to bring this scene to life, as an affective and embodied register of not-yet-known meaning that we can recognise and relate to. (Hollway, Frogett 2012, slightly adapted)

For Lorenzer, it is "about opening and shaping a playing space, a leeway, room for manoeuvre, in which scenic understanding can advance to become a means of cognition, in an effort to break free from the linkage with the discursive ordering power of language, on the way to opening up a latent context of meaning" (1998, 13). Accordingly, his stage direction is: **let us play with the material!**

https://www.dwds.de/wb/Spiel	https://www.etymonline.com/word/play
<p>Spiel n. ‘nicht auf Nutzen ausgerichtete, vergnügliche, mit Ernst betriebene Tätigkeit, Zeitvertreib, Vergnügen, Wettkampf’. Die Herkunft des nur kontinentalwestgerm. bezeugten Substantivs (bzw. Verbs, s. unten) ahd. spil ‘Tanz, Zeitvertreib, Scherz, Unterhaltung, Vergnügen, Musik, Waffen-, Kampfspiel, Wettkampf’, asächs. spil, nl. spel, (schwed. spel, dän. spil, norw. spill sind wie aengl. spilian, schwed. spela, dän. Spille. Vom Substantiv westgerm. *spila- ist abgeleitet schwach flektierendes spielen Vb. ahd. spilōn (8. Jh.), mhd. spiln, spilen ‘Scherz treiben, sich vergnügen (mit Leibesübungen, Kampfspiel, Brett- oder Würfelspiel), sich lebhaft bewegen, fröhlich sein musizieren, asächs. spilonilōn, mnd. spēlen, spillen, mnl. spēlen, nl. spelen, afres. spilia (westgerm. *spilōn). Die Ausgangsbedeutung ist ‘Tanz, tänzerische Bewegung’ bzw. ‘tanzen, sich lebhaft bewegen’. Das Substantiv erscheint vielfach in festen Wendungen, vgl. das Spiel verderben ‘einen Spaß zunichte machen’, (mit) im Spiel sein ‘aktiv beteiligt sein, von Bedeutung sein’ (16. Jh.), die Hand mit im Spiel haben ‘beteiligt sein’, ins Spiel bringen ‘beteiligen, einbeziehen’ (18. Jh.). spielend Adv. ‘leicht, mühelos wie im Spiel’ (17. Jh.), eigentlich Part. Präs. zum oben genannten Verb. abspielen Vb. ‘probeweise durchspielen’ (16. Jh.), ‘etw. bis zum Ende darbieten’ (17. Jh.), ‘(sich) durch Spielen ermüden, abnutzen’ (17. Jh.), ‘abgewinnen’ im Spiel (17. Jh.), ‘von einer Vorlage spielen’ (19. Jh.), im Fußball ‘den Ball an den nächsten Spieler abgeben’, auch ‘eine Schallplatte, ein Tonband ablaufen lassen’ (20. Jh.), reflexiv ‘sich ereignen, vor sich gehen’ (Anfang 19. Jh.). aufspielen Vb. ‘(auf einem Instrument Musik) vortragen, musizieren’ (16. Jh.), reflexiv ‘sich in den Vordergrund rücken, großtun’ (19. Jh.). zuspieren Vb. ‘jmdm. etw. (heimlich) verschaffen, einen Vorteil zukommen lassen’ (17. Jh., ausgehend vom Kartenspiel). Anspielung f. ‘(versteckte) Andeutung’ (17. Jh.), nach gleichbed. lat. allūsiō. Spieler m. ‘wer spielt’ (besonders Schauspieler), ‘wer ein Glücksspiel spielt’, ahd. spilāri ‘Handpaukenschläger, Tänzer, Gaukler, Schauspieler’ (um 900), mhd. spilære, spiler. spielerisch Adj. ‘ohne ernste Absicht, locker, leicht’ (17. Jh.), ‘wie ein Spieler’ (16. Jh.). Spielmann m. ‘volkstümlicher Musikant’ (16. Jh.), ‘Regimentsmusiker’ (18. Jh.), ahd. spilman ‘Spaßmacher, Schauspieler, Musiker’ (9. Jh.), mhd. spilman ‘fahrender Sänger, Musikant, Gaukler’. Spielraum m. ‘Bewegungsraum, Möglichkeit’ (18.</p>	<p>play (n.) Middle English pleie, from Old English plega (West Saxon), plæga (Anglian) "quick motion; recreation, exercise, any brisk activity" (the latter sense preserved in swordplay -- Old English swordplegan -- etc.), from or related to Old English plegan (see play(v.)). By early Middle English it could mean variously, "a game, a martial sport, activity of children, joke or jesting, revelry, sexual indulgence." Of physical things, "rapid, brisk, or light movement," by 1620s. Meaning "dramatic performance" is attested by early 14c., perhaps late Old English. Meaning "free or unimpeded movement, liberty and room for action," of mechanisms, etc., is from 1650s. The meaning "activity, operation" (1590s) is behind expressions such as in full play, come into play. The sporting sense of "the playing of a game" is attested from mid-15c.; that of "specific maneuver or attempt" is from 1868. The U.S. slang meaning "attention, publicity" is by 1929. play v. Middle English pleien, from Old English plegan, plegian "move lightly and quickly, occupy or busy oneself, amuse oneself; engage in active exercise; frolic; engage in children's play; make sport of, mock; perform music," from Proto-West Germanic *plegōjanan "occupy oneself about" (source also of Old Saxon plegan "vouch for, take charge of," Old Frisian plega "tend to," Middle Dutch pleyen "to rejoice, be glad," German pflegen "take care of, cultivate"), which is apparently connected to the root of plight (v.), but the ultimate etymology is uncertain and the phonetic development is difficult to explain. Meaning "to take part in" a martial or athletic game is from c. 1200. It has been opposed to work (v.) since late 14c. Meaning "perform or act on the stage" (transitive) is by late 14c., as are the senses of "take the role of" and "make a pretense of, make believe" and "act thoughtlessly or wantonly." Sense of "put forward, move, throw, lay on the table, etc." in the course of a game or contest is by 1560s of chess pieces, 1670s of playing cards. Sense of "operate or cause to operate with continuous or repeated action" is from 1590s. Meaning "to cause (a recording) to reproduce what is on it" is by 1903, probably from the "make music" sense. Related: Played; playing. Many expressions are from the stage, sports and games, or music, and it is not always easy to say which is from which. To play up "emphasize" is from 1909 (perhaps originally "play music more vigorously"); to play down "minimize" is from 1930; to play along "pretend to agree or cooperate" is from 1929. To play fair "be nice" is from mid-15c. To play house as a children's activity is from 1958. To play for keeps is from 1861, originally of marbles or other children's games with tokens. To play (something) safe is from 1911; to play favorites is attested from 1902. To play second fiddle in the figurative sense is</p>

<p>Jh.); anfangs besonders das Verhältnis der Weite eines Geschützrohres zu dem angepaßten, die Gleitfähigkeit gewährenden Durchmesser des Geschosses. Spielsachen Plur. 'für Kinder zum Spielen hergestellte Gegenstände', Spielwaren Plur. 'Spielsachen als Handelsgegenstand' (beide 18. Jh.). Spielzeug n. 'Spielsachen' (17. Jh.), 'Musikinstrument' (17. Jh.), 'Gewinnspiel, Brett-, Würfel-, Kartenspiel' (16. Jh.).</p>	<p>from 1809 ("Gil Blas"). To play into the hands (of someone) "act in such a way as to give the advantage to one's opponent or a third party" is from 1705. To play with oneself "masturbate" is from 1896 (to play with "have sexual intercourse with" is from mid-13c.).</p>
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Level VII: Liminal play-writing + overriding the threshold

Before finally leaving the preparation camp, let us perform a trial run in *scenic performative writing* in order to try out what kind of writing product we are going to co-create.

I originally intended to write a *personal essay*, a format in which the subjective and personal can be embedded and with it, the supreme command of clarity in scientific language, the ‘self-taboo’ could be avoided.

Even though since the ‘crisis of representation’ there are now different reflexive research writing approaches, we still dare to talk about ourselves. A scientific research writer has no age, no sex, no smell, no habitus, no history, no colour, no race (except the scientific affiliation), no desires, no dirty, impure or at all improper thoughts or other biographical skeletons in their private closet. The ritualised space citing the self is the preface. Here, in the “antechamber prelude” the ‘researching-writing self’ has space to speak out, express my self-shaping during the ‘longue durée’ of the research project; I can thank my partner, that they had or had not left me; thank my children, that they had endured more or less my permanent (mental) absence (but bedtime stories were always possible); I can thank my parents that they gave birth to me, education, self-esteem and a free choice to be as I am – more or less.

But after the preface is closed, my ‘SELF’ and with it I am gone, I must purge my work of myself. Each following sentence starts with the dominant NOT-self. But who else is in charge of writing? The BIG A whom Jacques Lacan invented to legitimise the inscribed symbolic order?

<p>https://www.dwds.de/wb/Essay</p>	<p>httphttps://www.etymonline.com/search?q=essay</p>
<p>Essay m. n. ‘knappe, allgemein verständliche Abhandlung über einen wissenschaftlichen Gegenstand’, literarische Kunstform in Prosa. Montaigne nennt (1580) seine philosophischen Abhandlungen frz. <i>essais</i> (Plur., eigentlich ‘Versuche’). Daraufhin übernimmt Bacon das aus dem Frz. stammende engl. <i>essay</i> in gleichem Sinne in den Titel seiner Traktate (1597). Im 18. Jh. wird engl. <i>essay</i> teils unverändert im Dt. gebraucht, teils mit <i>Versuch</i> übersetzt; endgültig setzt sich <i>Essay</i> im 19. Jh. durch. Frz. <i>essai</i> ‘Versuch, Probe’ beruht auf lat. <i>exagium</i> ‘das Wägen, Gewicht’, spätlat. auch ‘Versuch’, einer Ableitung von lat. <i>*exagere</i>, vgl. <i>exigere</i> ‘abmessen, wägen, untersuchen’; zu lat. <i>agere</i> (<i>āctum</i>) ‘treiben, in Bewegung setzen, handeln’ und <i>ex</i> (s. d.). Essayist m. (18. Jh.). ex- Präfix ‘aus-, heraus-’ (daneben <i>e-</i>, <i>ef-</i>, <i>ek-</i>), im Dt. vereinzelt seit dem 13. Jh. und häufig vom 16. Jh. an als Bestandteil von Nomina und Verben lat. (z. B. <i>Exempel, Exekution, Eminenz, Edition, Effekt, exzellen t, exquisit, examinieren, exerzieren, evakuieren</i> griech. Ursprungs (z. B. <i>Exegese, Exanthem, Ekstase, Eklipse, Ekzem</i>) <i>ek-</i> (<i>ἐκ-</i>) ‘heraus-, aus und wahrscheinlich (trotz unerklärtem i-Anlaut) auch mit gleichbed. lit. <i>iš</i>, <i>iš-</i>, lett. <i>iz</i>, <i>iz-</i>, aslaw. <i>iz</i>, <i>iz-</i>, russ. <i>iz</i>, <i>iz-</i> (<i>уз</i>, <i>уз-</i>) auf eine Grundform ie. <i>*eǵhs</i> ‘aus’. Ex- Präfix ‘ehemalig, gewesen’, seit der 2. Hälfte des 18. Jhs. gebräuchliche, heute noch produktive Vorsilbe, die Personenbezeichnungen vorangestellt wird und zum Ausdruck bringt, daß es sich um den früheren Inhaber der genannten Stellung handelt, z. <i>Exminister, Exkönig, Expräsident</i></p>	<p>essay n. 1590s, "trial, attempt, endeavor," also "short, discursive literary composition" (first attested in writings of Francis Bacon, probably in imitation of Montaigne), from French <i>essai</i> "trial, attempt, essay" (in Old French from 12c.), from Late Latin <i>exagium</i> "a weighing, a weight," from Latin <i>exigere</i> "drive out; require, exact; examine, try, test," from <i>ex</i> "out" (see <i>ex</i>) + <i>agere</i> "to set in motion, drive" (from PIE root <i>*ag-</i> "to drive, draw out or forth, move") apparently meaning here "to weigh." The suggestion is of unpolished writing. Compare a assay also examine ex- prefix word-forming element, in English meaning usually "out of, from," but also "upwards, completely, deprive of, without," and "former;" from Latin <i>ex</i> "out of, from within; from which time, since; according to; in regard to," from PIE <i>*eǵhs</i> "out" (source also of Gaulish <i>ex-</i>, Old Irish <i>ess-</i>, Old Church Slavonic <i>izu</i>, Russian <i>iz</i>). In some cases also from Greek cognate <i>ex, ek</i>. PIE <i>*eǵhs</i> had comparative form <i>*eks-tero</i> and superlative <i>*eks-t(e)r-emo-</i>. Often reduced to <i>e-</i> before <i>-b-</i>, <i>-d-</i>, <i>-g-</i>, consonantal <i>-i-</i>, <i>-l-</i>, <i>-m-</i>, <i>-n-</i>, <i>-v-</i> (as in <i>elude, emerge, evaporate</i>, etc.).</p>

After letting go of my first intention to write an unpolished, unfinished essay, I deeply hope that I have now found a way to softly break self-taboos and some others with the idea of a *scenic performative writing format*,

to find and represent my own voice. Moreover to hear and interweave multiple voices of others, moving beyond a single authorial writing style in order to catch glimpses of transcultural not-yet-seen glimpses and tabooed elements.



Let's join my *Self-Taboo Writing Exploration* and start with the first co-creative writing play.

(We use the great free writing style:)

Writing impulse: What are your experiences with Self-taboos?

Write freely, openly, associatively, everything that comes into your mind – anything goes! *7 minutes.*

Freewriting

"The idea is simply to write for ten minutes (later on, perhaps fifteen or twenty). Don't stop for anything. Go quickly without rushing. Never stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you are doing. . . .

Practiced regularly, it undoes the ingrained habit of editing at the same time you are trying to produce. It will make writing less blocked because words will come more easily."

Peter Elbow 1998, *Writing without Teachers*. Oxford Press

After this first taboo-breaking-activity, we now seem well-prepared for our Hero's Journey, almost ready to emerge from the camp and traverse towards our first great stopover. We are soon to enter virtual room 3, our last stop **Transmatrixial Gap**. For some of you it may have taken too long already, but before we ultimately cross over, here is a little etymological comparison that, as we will come to find out, says more than a thousand words and will bring forth necessary 'yards of meaning', because it gets to the heart of the matter.

<p>https://www.dwds.de/wb/%C3%BCbersetzen</p>	<p>https://www.etymonline.com/search?q=cross+ove https://www.etymonline.com/word/translate</p>
<p>Über – setzen - 1. jmdn. mit einem Boot, einer Fähre ans andere Ufer fahren - 2. einen Text schriftlich oder mündlich in eine andere Sprache übertragen setzen Vb. 'sitzen machen', reflexiv 'sich auf einem Platz niederlassen', auch 'an einer bestimmten Stelle abstellen, einpflanzen, festlegen, bestimmen', ahd. <i>sezzen</i> 'ab-, aufstellen, festlegen'mhd. <i>setzen</i>, auch 'stellen, legen, erzählen, bestellen, bestimmen', reflexiv 'sich niederlassen', asächs. <i>settian</i>, mnd. mnl. <i>setten</i>, nl. <i>zetten</i>, <i>setta</i>, ae ngl. <i>settan</i>, engl.<i>to set</i>, <i>setja</i> schwed. <i>sätta</i>, got. <i>satjan</i> (germ. *<i>satjan</i>) sind Kausativa zu dem unter sitzen behandelten Verb und verwandt mit den zur gleichen Wurzel gehörenden Kausativen air. <i>adsuidi</i> 'schiebt auf, verzögert, hält auf', aslaw. <i>saditi</i>, russ. <i>sadit'</i> (<i>cađumь</i>) 'setzen, pflanzen, anbauen' sowie umgebildetem lit. <i>sodinti</i> 'setzen,flanzen'. gesetzt <i>gesetzen</i> 'sich setzen machen, einrichten, beruhigen, stillen'. Setzer m. 'Schriftsetzer'ahd. <i>sezzāri</i> 'Stifter, Ordner, Verfasser' <i>setzer</i> 'wer etw. setzt, Aufsteller, Taxator'. Setzling m. 'zum Verpflanzen bestimmte junge Pflanze; absetzen 'des Amtes entheben, außer Funktion setzen, abtrennen, herunternehmen, abziehen, mindern, verkaufen, entwöhnen, Absatz m. 'Unterbrechung, Abschnitt, Abstufung' 'Verkauf, Vertrieb' Abset-</p>	<p>cross-over (n.) also <i>crossover</i>, 1795, a term in calico-printing, "superimposed color in the form of stripes or crossbars," from the verbal phrase; see cross (v.) + over (adv.). From 1884 in railroading; from 1912 in biology. As a general adjective from 1893; specifically of musicians and genres from 1971. cross (v.) c. 1200, "make the sign of a cross as an act of devotion," from cross (n.) and in part from French <i>croiser</i>. Sense of "to go across, pass from side to side of, pass over" is from c. 1400; that of "to cancel by drawing a line over or crossed lines over" From late 14c. as "lie across; intersect;" also "place (two things) crosswise of each other; lay one thing across another." From early 15c. as "mark a cross on." Meaning "thwart, obstruct, hinder, oppose" is from 1550s. Meaning "to draw or run a line athwart or across" is from 1703. Also in Middle English in now-archaic sense "crucify" (mid-14c.), hence, figuratively, crossed "carrying a cross of affliction or penance." Sense of "cause to interbreed" is from 1754. In telegraphy, electricity, etc., in reference to accidental contact of two wires on different circuits or different parts of a circuit</p>

zung f. 'Entlassung, Herabsetzung' (15. Jh.), mnd. *afsettinge* **aufsetzen** auf den Kopf setzen, schriftlich formulieren, ahd. *ūfsezzen* 'auf etw. setzen, aufhängen'. *ūfsetzen* 'aufladen, aufs Haupt setzen, zuerkennen, auferlegen, anordnen, einsetzen, feindselig behandeln, sich aufmachen'; **Aufsatz** m. 'Aufbau, aufgesetzter Teil, (Auferlegung von) Steuern, Festsetzung, Bestimmung, Vorsatz, Plan, Feindschaft'. **aussetzen** 'festsetzen, zur Verfügung stellen, ins Freie setzen, unterbrechen, aufhören, beanstanden', **beisetzen** 'neben anderes hinzusetzen, hinzufügen' (15. Jh.), 'begraben, bestatten' (17. Jh.); **besetzen** 'einen Platz belegen, eine Stelle vergeben, einnehmen, erobern, mit Truppen besetzen, ahd. *bisezzen* 'einnehmen, bewachen' 'umstellen, umlagern, festsetzen, bestimmen, anklagen, in Beschlag nehmen'; **durchsetzen**¹ 'mit etw. versehen, ausstatten, etw. miteinander vermischen, einer Masse beimengen', mhd. *durchsetzen* 'vollständig mit etw. besetzen, belegen, auslegen, zieren'; **durchsetzen**² 'sich hindurchbewegen', 'ein Vorhaben (gegen Widerstand) ausführen' (17. Jh.). **einsetzen** 'in etw. hineinsetzen, ernennen, wirksam werden lassen, beginnen', ahd. *insezzen* 'ins Grab legen, jmdn. mit etw. beladen' (9. Jh.), mhd. *īnsetzen* 'ein-, hineinsetzen, -legen, verpfänden'; **Einsatz** m. 'das Einsetzen, das Eingesetzte, Beginn, Anstrengung, Bemühung, auswechselbarer Teil', mhd. *īn-, insaz* 'das Hineinsetzen, Hineingesetzte, Einsetzung'. **ersetzen** Vb. 'auswechseln, als Ersatz dienen, vertreten, erneuern', ahd. *irsezzen* 'wiederherstellen', auch (Z. B. von Grütze) 'ansetzen' (8. Jh.), mhd. *ersetzen* 'eine entstandene Lücke ausfüllen, ansetzen, anflücken, mit Gewürz versetzen, bereiten'; **Ersatz** m. 'was als Erneuerung, Vertretung oder Wiederherstellung dient' (18. Jh.), älter 'Strafe' (15. Jh.). **nachsetzen** Vb. 'hinterherjagen, verfolgen' (16. Jh.), 'später dazugeben, unterordnen, beifügen' (15. Jh.). **übersetzen** 'von einem Flußufer zum anderen fahren, bringen', ahd. *ubarsezzen* 'von einem Ort an einen anderen bringen' (um 800), mhd. *übersetzen* 'hinübersetzen'; **übersetzen**² Vb. 'aus einer Sprache in eine andere übertragen, dolmetschen' (17. Jh., vgl. bereits mnd. *ōversetten*, lat. *trādicere* oder *trānsferre*; vgl. mhd. *übersetzen* 'übermäßig besetzen, besteuern, schriftlich verfassen'; **Übersetzung** f. 'Übertragung in eine andere Sprache' (16. Jh.), in der Technik 'Getriebeteil' (um 1900); vgl. mhd. *übersetzung* 'Überordnung, Erhöhung'. **umsetzen**¹ Vb. 'umhegen, einfassen, umstellen, umzingeln', ahd. *umbisezzen* 'umschließen, umstellen' (um 1000), spätmhd. *umbesetzen*; **umsetzen**² an einen anderen Ort bringen' (14. Jh.), 'umtauschen, verkaufen' (17. Jh., vgl. mnd. *ummesetten*, um 1400), 'in eine andere Form bringen' (17. Jh., vorher bereits mnd.); **Umsatz** m. 'Tausch, Kauf und Verkauf im Handel' (Anfang 18. Jh., zuvor mnd. *ummesat*). **untersetzen** Vb. 'daruntersetzen, unterlegen', mhd. *undersetzen*; vgl. ahd. *untarsezzen* 'unterwerfen, unterordnen' (um 900); **Untersatz** m. 'Unterlage', mhd. *undersaz*; **untersetzt** Part.adj. 'gedrungen, kräftig' (16. Jh.), eigentlich wohl 'mit Muskelfleisch unterlegt, flei-

that allows part of the current to flow from one to the other, from 1884. Meaning "to cheat" is by 1823. **Cross my heart** as a vow is from 1898. To **cross over** as euphemistic for "to die" is from 1930. To **cross (someone's) path** "thwart, obstruct, oppose" is from 1818. Of ideas, etc., to **cross (someone's) mind** "enter into" (of an idea, etc.) is from 1768; the notion is of something entering the mind as if passing athwart it. **over (prep., adv.)**

Old English *ofer* "beyond; above, in place or position higher than; upon; in; across, past; more than; on high," from Proto-Germanic **uberi* (source also of Old Saxon *obar*, Old Frisian *over*, Old Norse *yfir*, Old High German *ubar*, German *über*, Gothic *ufar* "over, above"), from PIE root **uper* "over." As an adjective from Old English *uffera*. The senses of "past, done, finished; through the whole extent, from beginning to end" are attested from late 14c. The sense of "so as to cover the whole surface" is from c. 1400. Meaning "leaning forward and down" is from 1540s. The meaning "recovered from" is from 1929. In radio communication, it is used to indicate the speaker has finished speaking (1926).

Above expresses greater elevation, but not necessarily in or near a perpendicular direction; *over* expresses perpendicularity or something near it: thus, one cloud may be *above* another, without being *over* it. *Over* often implies motion or extension where *above* would not; hence the difference in sense of the flying of a bird *over* or *above* a house, the hanging of a branch *over* or *above* a wall. In such uses *over* seems to represent greater nearness. root **uper* "over" *Over* and its Germanic relations were widely used as prefixes, and sometimes could be used with negative force. This is rare in Modern English, but compare Gothic *ufarmunnon* "to forget," *ufar-swaran* "to swear falsely;" Old English *ofercraft* "fraud." In some of its uses, moreover, *over* is a movable element, which can be prefixed at will to almost any verb or adjective of suitable sense, as freely as an adjective can be placed before a substantive or an adverb before an adjective.

translate (v.)

early 14c., "to remove from one place to another," also "to turn from one language to another," from Old French *translater* and directly from Latin *translatus* "carried over," serving as past participle of *transferre* "to bring over, carry over" (see transfer) from *trans* "across, beyond" (see translates + *lātus* "borne, carried" Related: *Translated*; *translating*. A similar notion is

<p>schig'. versetzen Vb. 'zusammenfügen, anordnen, an einen anderen Platz setzen, verrücken, zum Pfand geben, verkaufen, antworten, einen Schlag zufügen' (<i>eins versetzen</i>, 17. Jh.), ahd. <i>firsezzen</i> 'abwenden, aussetzen, verpflichten' (9. Jh.), mhd. <i>versetzen</i> 'hinsetzen, legen, als Bürgen stellen, verpfänden, beiseite setzen, verlieren, abwehren, parieren, versperren, aufbauen'. vorsetzen Vb. 'weiter nach vorn setzen (in der Ordnung oder Reihenfolge), vor jmdn. hinsetzen, anbieten', ahd. <i>furisezzen</i> (8. Jh.), mhd. <i>viürsetzen</i>; Vorgesetzter m. 'Chef, Leiter' vgl. ahd. <i>foragisaztēr</i> (9. Jh.), Übersetzung von lat. <i>praepositus</i> 'Aufseher, Vorsteher'; Vorsatz m. 'Vorhaben, Plan, Absicht', <i>viürsaz</i>. zusetzen Vb. 'hinzufügen, draufzahlen und damit verlieren, Reserven angreifen, jmdn. bedrängen', ahd. <i>zuosezzen</i> 'hinzufügen' (8. Jh.), mhd. <i>zuosetzen</i> 'hinzustellen, feindlich eindringen, verfolgen'; Zusatz m. 'Hinzugefügtes, das Hinzufügen', mhd. <i>zuosaz</i>, auch 'Hilfstruppen, Besatzung, Beisitzer'.</p> <p>über Präp. zur Angabe einer räumlichen Lage 'oberhalb' unmittelbar darauf' einer nach oben gerichteten Bewegung (<i>über etw. springen</i>) oder Erstreckung, einer von oben nach unten gerichteten Bewegung, einer in die Zukunft weisenden Zeitspanne, eines Zeitraumes (<i>über Ostern</i>); Adv. zur Bezeichnung des Überschreitens einer Quantität, Qualität, Intensität</p> <p>außergerm. Verwandten aind. <i>upári</i> 'oben, über', awest. <i>upairī</i>, griech. <i>hýper</i>, <i>hypér</i> (<i>ὑπερ</i>, <i>ὑπέρ</i>) 'über, im Übermaß, über ... hinaus, oberhalb', lat. (mit s-Präfix) <i>super</i> 'oben, auf, darüber', air. <i>for</i> 'über, über ... hinaus' auf ie. <i>*upér(i)</i> 'über, oberhalb', auch 'über ... hinaus', -Suffix zu ie. <i>*upo</i>, <i>*up</i>, <i>*eup</i> 'unten an etw. heran', dann 'von unten hinauf, über'. geht auf das Adverb ahd. <i>ubari</i></p>	<p>behind the Old English word it replaced, <i>awendan</i>, from <i>wendan</i> "to turn, direct" (see <i>wend</i>).</p> <p>trans- word-forming element meaning "across, beyond, through, on the other side of, to go beyond," from Latin <i>trans</i> (prep.) "across, over, beyond," perhaps originally present participle of a verb <i>*trare-</i>, meaning "to cross," from PIE <i>*tra-</i>, variant of root <i>*tere</i> (2) "cross over, pass through, overcome." In chemical use indicating "a compound in which two characteristic groups are situated on opposite sides of an axis of a molecule" [Flood]</p> <p>wend (v.) "to proceed on, to direct (one's course or way)," Old English <i>wendan</i> "to turn, direct, go; convert, translate," from Proto-Germanic <i>*wandeja-</i> (source also of Old Saxon <i>wendian</i>, Old Norse <i>venda</i>, Swedish <i>vända</i>, Old Frisian <i>wenda</i>, Dutch <i>wenden</i>, German <i>wenden</i>, Gothic <i>wandjan</i> "to turn"), causative of PIE <i>*wendh-</i> "to turn, wind, weave" (see <i>wind</i> v.1)). Surviving only in <i>wend one's way</i>, and in hijacked past tense form <i>went</i> It is related to <i>wander</i>.</p> <p>Tere- <i>*terə-</i> Proto-Indo-European root meaning "cross over, pass through, overcome." It forms all or part of: <i>avater</i>, <i>caranvanserai</i>, <i>nectar</i>, <i>nostril</i>, <i>seraglio</i>, <i>thrill</i>, <i>thorough</i>, <i>through</i>, <i>tranche</i>, <i>trans-</i>, <i>transient</i>, <i>transom</i>, <i>trench</i>, <i>truculent</i>, <i>trunk</i>. It is the hypothetical source of/evidence for its existence is provided by: Sanskrit <i>tirah</i>, Avestan <i>taro</i> "through, beyond;" Latin <i>trans</i> "beyond;" Old Irish <i>tre</i>, Welsh <i>tra</i> "through;" Old English <i>þurh</i> "through</p>
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The German "übersetzen" derives from "pflanzen" (to plant), meaning to put a botanical element into soil and wait for the seeds to sprout and new "cultures" to develop.

It has two meanings:

- to cross over: take a ferry and transfer goods and oneself from one shore to the other, transcend the highest mountains, cross the windiest sea, transpose the heaviest burdens
- to translate: transferring one word from one linguistic place to another, turning it from one language into another, just interpreting.

Both meanings exhibit a quasi physical, "spatial" movement as a driving force, overcoming the old, simultaneously creating the new.

In English we have two words, each with their implicit 'yards of meaning':

cross over and **translate**, the latter having lost the momentum of its motion since the Middle Ages. The terms "cross" and "trans" symbolise the threshold situation, the transcendent, the moving beyond marked borders.

You will not believe it, at last we are marching on. Pack only what you need, we are leaving the preparation camp. Let's explore together the *transitional* phases, we are salespeople trading fragile, veiled, crated, wrapped and submerged, often non-translatable goods from one region to another. What happens to us travellers in these potential spaces, betwixt, between and beyond, where the heart of the matter has shifted: from outside to inside, from here to there, from others to us, from heaven to hell, from uncanny to familiar, from day to night, from dark continents to virgin paper (to be filled with black characters). And, of course, in reverse: from inside

to outside, from there to here, from us to others, from me to you, from hell to heaven, from familiar to uncanny, from night to day from virgin paper (to be filled with black characters) to dark continents.

You see, there is always some important news to be considered, to be viewed and digested. It is going to stay that way.

But let us now march onwards to the last stop. If you, at any point on our hero's journey, feel overwhelmed, turn around, find a safe space in one of the already constructed junctions and nodes, which are underlying and interwoven into formerly invisible "yards of meaning matrices". Pursue the excursion as soon as you can, want, may, know, wish.

Part 2: Initiation phase out of transmatrixial gaps

Each act of your hero's journey, our excursion into tabooed topographies, has a beginning, a middle and an end. It starts in a preparation camp, a safe space where we learn crucial information about our excursion and achieve a tool-kit by mastering 7 levels. Well armed, we have transgressed several thresholds: wandering along heteromatrixial strips, crossing over bordermatrixial meshes and finally we are here: sliding through transmatrixial gaps. Here all the threads, strips and meshes will come together.

Iran intervention phase: Hi, my name is Regina Klein. I am your depth-hermeneutical research guide here and there, now and then. We are exploring the biographical vignettes from mail-addressed Iranians and outcomings of not-yet expected images. The important tool for my reflexive research practice: a single key, still good for enabling access to 'dark, closed and unconscious continents' grew to a keyring, eager to gain access to the manifold dungeons, chests and clandestine hideouts. *Mapping the unseen* at this phase requires you to be confronted with your own fear of displacement, de-homing, de-heimatizing and simultaneously to recognize the loss of our dominant identity markers and familiar certainties.

Here: If you want to know more about unexpected difficulties of derailed dialogues, breaking apart language games and potential antidotes, break free from the restraining political corrective chains in order to swim with the refreshingly intersubjective flow and against antiquated tides.

There is no chain or lock. Why are we all in bondage? Rumi (1207-1273)

"As an art teacher and artist, I have been trying for years to create beauty both as an artistic act and as a method to create beautiful social environments. I am a follower of those thinkers and artists who looks at art not merely as a hobby but as an attitude toward life and as a lifestyle. But on the basis of what I have experienced so far, those who think in this way live in a silent nonreflecting world, a world in which they are neither seen, nor heard or understood.

These experiences made me think about the reasons why artistic works are left unnoticed and uncomprehended. Moreover, in today societies, what obstacles are we faced with and what are those chains and lucks that have bound us? The main reason which is usually propagated by media, general psychology books, etc. is individual's incompetence and incapability. Social and political systems prefer not to be criticized for their deficiencies and instead to put the burden of problems on the shoulder of members of society.

Surely the barriers on the way of an individual's development, collective awareness and artistic creation cannot be restricted to individuals' incompetence. To understand this contract better, I have made the main issue the subject of an artistic project. I consulted with some artists and activists in the field of culture and asked them to share their experiences in their own ways, and consequently a collection of paintings, illustrations and some filmed interviews were produced. Prior to this consultation, I always thought that the main problem was rooted in psychological taboos, self-censorship, spreading rumors about artists. But now ...

I believe that all these problems and barriers can be encapsulated in one word and that is "discrimination". Discrimination acts as an invisible chain which is ever-present and manifests itself in different shapes. I want to share with you all these artistic expressions and hear about those barriers with which you are faced in a different culture. We may surmount these barriers by making seen all the invisible chains. I wish one day all artists can create freely and be seen since being means becoming understood." (Curatorial note, Mana Mira)

Mana Mira's topics, beforehand announced as 'censorship' was by her transformed to 'discrimination'. I initially did not understand this change; once again 'discrimination of women'; a step backwards to our first borderland: LGTBQA+ discourses, I thought. Furthermore 'censorship' would be a steady companion as 'floating signifier' through the intervention process, which confused me even more. The short biographical statements from chosen Iranian people we collected via email dealt with 'discrimination' and 'censorship' (see Rosalie's bookshelf: Biographical naming). During the intervention phase in Villach, there was an online slot on 'artistic

freedom, censorship and discrimination’, as can be recaped here: <https://www.mappingtheunseen.com/en/mapping-diskriminierung-villach> .

I was irritated, the topics changes all the time: discrimination, censorship, artistic freedom. I long for clarity. I want to define them. But it seems impossible. They slip around like ‘floating signifiers’, move from one place to the other, from one date to the other, become uttered through inadvertence and inconsideration. The ‘child’s name’ does not seem to be relevant at all.

The already known counter-transference of the ‚Grande Verzettlung‘ affected me further, accompanied by the other, already known as well ‚Giant Elephantiasis‘. Wafts of mist billow through DENKRÄUME, lay down on my body like heavy burdens.

At this stage of the depth hermeneutical research, I feel banned again. Everything seems taboo. It is cursed, I am muted, blinded and deafened. With restless fingers, legs, neurons, I tried to write what is not writable and did not manage to do so. I try to talk about the muted latent meanings, but the dialogue fail. My questions reach no one and no one reaches me with their answers, questions, dialogical phrases, whatever.

Rosalia	Regina
<i>We cannot go to Iran. I will ask Mana Mira to pass on my questions for the biographical workshop</i>	<i>I am muted</i>
<i>Please read the answers from the e-mail request.</i>	<i>I am blind</i>
<i>Renaming, reframing, recognizing</i>	<i>I am deaf</i>
<i>What can I do for you? Do you understand me?</i>	<i>What? Medical care of all-round free PoCservices, no thanks!</i>

I was disappointed, as I thought to have found out that ‘censorship in its ‘new’ discursive formation looms over everything as a hidden topic.

My disappointment stands corrected, the ‘new censorship’ not. The latter also succumbs to the ‘Giant Elephantiasis’.

Level 1: Naming into palm-of-the hand

The insight started with the biographical notes, written as ‚palm-of-the-hand-stories‘ from Iran.

‚Palm-of-the-hand-story‘ is very brief, very condensed short story, fitting in the palm of a hand. If you want to find out more, have a look in Yasunari Kawabata’s collection of 70 ‘Palm-of-the-hand-stories’, written between the early 1920 to the 1970s. These stories present the chaos of the human heart, the kind often hidden in daily life, with poetic depictions of emotions and a focus on feelings rather than understanding. Many of these stories tell about innocence, epiphanies, transformations and revelations. A prominent characteristic found in most stories of Kawabata’s is ambiguity – the quality of being open to one or more interpretations.

One email answer to the biographical question: *Do you have any experience with censorship/discrimination was: ‘I have, but sadly, they become so usual’*. With that everything was said, nothing yet so much remained open. As we are used by now, I would like to invite you again to truly witness the conducted biographical work:



Writing impulse: Can you tell a story around your name? What do you nearly always take with you and why?

(in your pocket, in a bag, on your body). Do you have an experience of discrimination/censorship?

Try to write a ‘palm-of-the-hand-story’.

Write freely, openly, associatively, everything that comes into your mind – anything goes!

13 minutes.

Level 2: Dissonances in naming, blaming, shaming

Villach interventions phase:

Hi! Regina Klein again, we are now reaching the last transitional stage of our depth-hermeneutical excursion. The evergrowing tool of my reflexive research practice, the keyring, is transmuted into a magic sky key, a yellow flower of the primrose genus, protected by a newly emerging companion, a mole. Implicit toxic waste of cultural discrimination blocks sea passages, 'flooding signifiers' reach a risky water level, finally capsizing transient ships. Mapping the unseen reveals a way out, although small as the eye of a needle, nonetheless transgressible. This shipwrecked passage opens up a space of return, of repetition and reflection, of recognition and re-embedding all not yet transplanted thoughts, seeds and shoots in our growing and nourishing transmatrix soil.

Here: if you have already got your feet wet, but still want to play with 'broken + re-tied language games', then become aware that breaking such bogged taboos requires a second, third or fourth 'Hero's Journey' to carefully digest, thoroughly understand and wisely reflect on how to co-creatively enrich individual and collective ,yards of meaning'.

During the intervention phase in Villach, I got to know the Iran artist Mana Mira and in talking with her I began to understand more and more what she means when she says:

"I believe that all these problems and barriers can be encapsulated in one word and that is "discrimination". Discrimination acts as an invisible chain which is ever-present and manifests itself in different shapes" (from curatorial note, Mana Mira)

In the pre-fix *dis- everything is 'trans-fixed' in a 'lived difference', open for new creations 'to bear'.

<https://www.etymonline.com/word/dis->

dis-

word-forming element of Latin origin meaning 1. "lack of, not" (as in **dishonest**); 2. "opposite of, do the opposite of" (as in **disallow**); 3. "apart, away" (as in **discard**), from Old French *des-* or directly from Latin *dis-* "apart, asunder, in a different direction, between," figuratively "not, un-," also "exceedingly, utterly." Assimilated as **dif-** before *-f-* and to *di-* before most voiced consonants.

The Latin prefix is from PIE **dis-* "apart, asunder" (source also of Old English *te-*, Old Saxon *ti-*, Old High German *ze-*, German *zer-*). The PIE root is a secondary form of **dwis-* and thus is related to Latin *bis* "twice" (originally **dvis*) and to *duo*, on notion of "two ways, in twain" (hence "apart, asunder").

In classical Latin, *dis-* paralleled **de-** and had much the same meaning, but in Late Latin *dis-* came to be the favored form and this passed into Old French as *des-*, the form used for compound words formed in Old French, where it increasingly had a privative sense ("not"). In English, many of these words eventually were altered back to *dis-*, while in French many have been altered back to *de-*. The usual confusion prevails.

As a living prefix in English, it reverses or negatives what it is affixed to. Sometimes, as in Italian, it is reduced to *s-* (as in **spend**, **splay**, **sport**, *sdain* for **disdain**, and the surnames **Spencer** and *Spence*).

differ (v.)

late 14c., "be unlike, dissimilar, distinct, or various," from Old French *differer* (14c.) and directly from Latin *differre* "to set apart, differ," from assimilated form of *dis-* "apart, away from" (see **dis-**) + *ferre* "to bear, carry," from PIE root **bher-* (1) "to carry." Meaning "disagree, be of contrary opinion" is from 1560s.

Two senses that were present in Latin have gone separate ways in English in sense and spelling (probably based on different stress) since c. 1500, with **defer** (transitive) taking one set of meanings and *differ* (intransitive) the rest. Related: *Differed*; *differing*.

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*bher-

Proto-Indo-European root meaning "to carry," also "to bear children."

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *bharati* "he carries, brings," *bhr̥tiḥ* "a bringing, maintenance;" Avestan *baraiti* "carries;" Old Persian *barantiy* "they carry;" Armenian *berem* "I carry;" Greek *pherein* "to carry," *pherne* "dowry;" Latin *ferre* "to bear, carry," *fors* (genitive *fortis*) "chance, luck," perhaps *fur* "a thief;" Old Irish *beru/berim* "I catch, I bring forth," *beirid* "to carry;" Old Welsh *beryt* "to flow;" Gothic *bairan* "to carry;" Old English and Old High German *beran*, Old Norse *bera* "barrow;" Old Church Slavonic *birati* "to take;" Russian *brat'* "to take," *bremya* "a burden," *beremennaya* "pregnant."

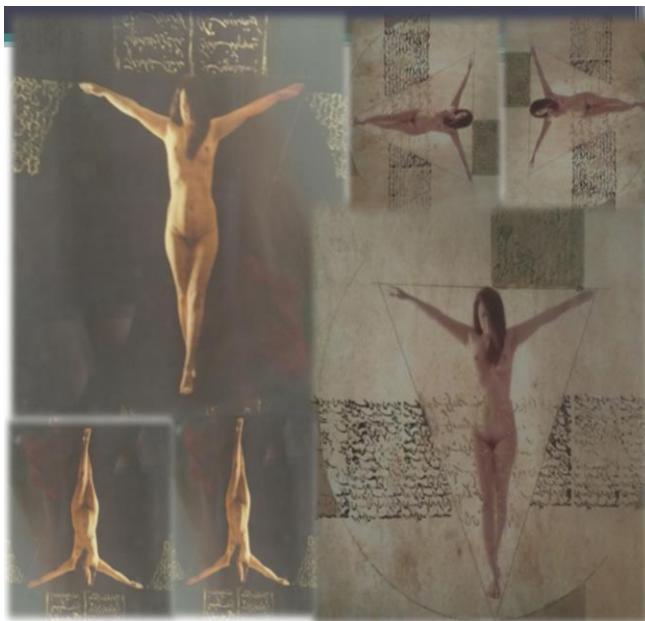
The circle closes, quoting again Gayatri Chakravorty Spivak¹⁰:

In the context of colonial production the subaltern has no history and cannot speak, the subaltern as female is even more deeply in a shadow. (...) Can the subaltern speak? What must the elite do to watch out for the continuing construction of the subaltern. Clearly, if you are poor, black and female you get it **threeways**. If however this formulation is moved from the first-world-context into the postcolonial (...) the description of 'black' or 'of color' loses persuasive significance. The necessary stratification of colonial subject-constitution in the first phase of capitalist imperialism makes 'color' unless as emancipatory signifier (p. 83/90)

Three things '**threeways**' during the following interventionist phase enlighten the darkness that casts shadows on 'shared sub-alternities'.

Level 3: Things we dare to know – hanging women with crossed legs

In an imposing painting with an accompanying philosophical-poetical note Mana Mira catches/absorbs/ the 'yard of *dis- meaning' in a very own polyvocal way.



We see a woman hanging on the cross, her legs are slightly crossed, covering the vulva, the oldest 'gaze taboo of mankind', never to be named without blame and shame. In her taboo-breaking and revealing work on 'Vulva, the invisible sex', Mithu M. Sanyal illustrates, how the 'vulva' has been conceived, misconceived, misinterpreted and misrepresented over the centuries. With a deconstructivist and revisionist approach the author unveils their hidden marvels up to the 'Muttermund'. She describes the long history/herstory of women to find a home with(in) their bodies. The female body, build around a hidden cleft, symbolize a NON-place, a NOT-space, an empty hole, to be filled with – of course – male connotations.¹¹ We see, that the colonising HISstory of putting words into previously plundered and emptied voids is as old as humanity itself.

Even Aeschylus, the Ancient Greek tragedian, penned a tragedy about the Persians' defeat and puts his words into their mouths. Mana Mira finds her own voice in speechless times:

„I”, a strange word for myself. A word full of doubt and precaution.
A word that slides like a shadow so as not to invade “your” privacy.
You - free and careless trust everything.
“you”, symbol of order and law, equivalent to power, authority, property
Criteria of accuracy, perfection and prudence.
“I” do not know and I am in darkness and despair.
You “are”, because you “know”.
I am because I despair.
Your existence is as hard and stable as the Pyramids of Egypt.
History is your mirror.
My existence is a kind of myth,
My stories are without history,
which they have always been - without leaving a trace.

¹⁰ Spivak Gayatri C. (1988): Can the Subaltern speak? In: Grossberg, L./Nelson, C. (Hg.) Marxism and the Interpretation of Culture. Urbana

¹¹ Sanyal, Mithu, M. (2009): Vulva: Die Enthüllung des unsichtbaren Geschlechts. Wagenbach. Berlin

Being is the point width of the vertex of the triangle that stands on the vertex.
 The enormous volume of your being does not understand anything of my unstable surface.
 And “the word”, historical magic wand of your kingdom and your dominion.
 for “I’s” like me who are “history less” and invisible, just is destiny.
 I have no words.
 I only have sounds that are meaningless in your world.
 I am speechless in your words.
 I am speechless in your world.
 I have been echoing your words for centuries without being able to express myself.
 I have been carrying the chains of your words for centuries,
 They are heavy and made of lead,
 They are hard and strong.
 Whatever is hard and solid is created by you
 and stay steadfast beyond “your” history.
 My existence?
 You gave me the name.
 I live in your time, but I am timeless.
 I live in your history, but I am historyless.
 I am on the edge of your existence.
 A displaced in your territory.
 Not in your law, but under the rule of your law...
 Not in your path, but in your orbit.
 Not next to you, but under your shadow.
 I carry my silent and invisible existence, like this.“

In her imaginary re-drawing and re-wording of the Vitruvian Man, from Leonardo da Vinci, who describes the idealised male body measurements in relation to the circle and square, Mana Mira embraces all: Her portrait is both, the artistic starting point and the artistic end point of the third and final room. In the name of the ‘hanging woman’, all newly developed *isms (feminism, genderism, racism, postcolonialism) and *nesses (whiteness, correctness) emerge with a similar conflicting agenda, either to advance ‘women’ to the civic status of men; the OTHER sexes to the civic status of ‘normies’ and the subaltern to the supidentities of Western Supremacy. To decolonize one’s mind is a long and hard process. Systems of domination and subordination are not necessarily easy to identify especially when they come along in a seemingly emancipated but desymbolised linguistic garment. We need a newly planted ‘Fleckchen Erde, a tiny spot of a soil without brain- and whitewashed inner and outer facades to territorialize our ‘DIS-placed identity again and again. Fingers crossed!



Writing impulse: Crossroads

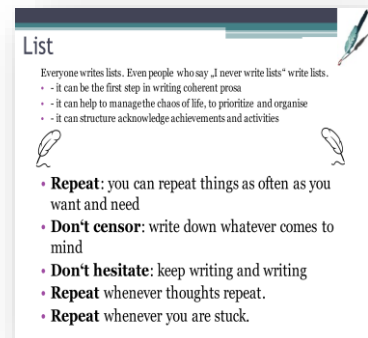
Just cross your legs, cross your fingers, look at Mana Mira’s painting and let the ‘hanging woman’ leave her uncomfortable position. Take her with you as ‘holy hungry ghost’ and allow your mind to wander back over your life.

Notice any time a) when you made a decision, b) somebody made a decision for you, c) something happened – without your control – that made changes happen or changed something in your life. List all these crossroads in single words or short phrases (- as long as it is going to get). Choose one of the crossroads and begin to write:

It was the time, when (...)

Describe the circumstances in which this event happened, who was there, who acted how, and go on to explore what might have happened if the decision, the event, the scene... occurred differently.

Write freely, openly, associatively, everything that comes into your mind – anything goes!



Level 4: NOT-Things we share to NOT-know – public DIS-playing public DIS-orders

The second enlightening thing was the ‘NOT-Dora Sculptural Intervention’, installed as monument in one of the largest squares in the city.

“The title leaves open to the imagination what the goal of Samyi’s sculptural installation may be. In any case, the starting point is to set a monument to Dora Kircher, a pioneer of workers’ and women’s rights; it is place-specific, as it is situated vis-à-vis the statue of Emperor Joseph II. (...) The intended theme is a certain inequality and the Kaiser Joseph-Platz lends itself to talking about social degradation, if only by the means of the different pedestal heights given to the statues of a famous monarch and a rather unknown heroine of the working class. The work involves six paintings by Iranian artists (miniatures of discrimination in Iran) which are displayed inside the installation. (...) The artwork made of wood and cement is undoubtedly provocative. “Not Dora” reminds us of traditional fun fairs, where the rare, the new, the unknown, as well as the taboo were put on display through a peephole. The materials and media used are rough and delicate at the same time, like poetry that does not close its eyes to reality. The artwork made of wood and cement is undoubtedly provocative. The goal can have no name and no headline. Prejudice, hatred and violence are the dramaturgy of a development that can only be answered effectively with a new enlightenment. This must be individual and independent. No preconceived idea should limit them. This also applies to the outcome of this project (*Alex Samyi*).

In addition to the intended provocation of drawing the attention of passers-by to inequality, injustice, and exclusion through the peephole, a bland aftertaste remains. It is reminiscent of the medieval practice of pillory, displaying deviant things, which do not fit into the current social order. Thus, it acts as a public enactment of the collective disapproval of the violation of norms and thus indirectly as an orientation and an affirmation of common morality. Following Durkheim those acts against ‘deviant behaviours’, ‘cultural dis-orders’ and ‘anomic structures’ are necessary for the purpose of restoring and maintaining social and collective conscience – to re-established the shattered social ordering again. Thus, the pillory was meant to “represent the holiness and inviolability of the duties to which it is attached”. It is ‘virtue signaling’, a term which will be established later, in its purest form. With its title, the artistic installation, NOT-Dora again falls into the Cartesian trap, splitting the world in two unequal pairs, of which one is made to disappear again and again: I/NOT-I, SEEN/NOT-seen. Between ‘no name’ and ‘no headline’ and a ‘NOT-headline’ is a huge ‘difference’. The prefix NOT symbolizes ‘adamant otherness’, it is the token for exclusion and erasure. To really look through the peephole at the internally presented paintings, we need to stoop down - bending, subjugating. Even more the politely used word US (in the curatorial note above) expects a THEM, the sub-levelled OTHER - there on the other side of our Cartesian World.

<https://www.etymonline.com/word/non->

not (adv.)

negative particle, a word expressing negation, denial, refusal, or prohibition, mid-13c., unstressed variant of *noht*, *naht* "in no way" (see *naught*). As an interjection to negate what was said before or reveal it as sarcasm, it is attested by 1900, popularized 1989 by "Wayne's World" sketches on "Saturday Night Live" TV show.

Not, spoken with emphasis, often stands for the negation of a whole sentence referred to: as, I hope *not* (that is, I hope that the state of things you describe does *not* exist). [Century Dictionary, 1895]

To *not know X from Y* (*one's ass from one's elbow*, *shit from Shinola*, etc.) was a construction attested from c. 1930 in modern use; but compare Middle English *not know an A from a windmill* (c. 1400). Double negative construction *not un-* was derided by Orwell, but is persistent and ancient in English, popular with Milton and the Anglo-Saxon poets.

un- (1)

prefix of negation, Old English *un-*, from Proto-Germanic **un-* (source also of Old Saxon, Old Frisian, Old High German, German *un-*, Gothic *un-*, Dutch *on-*), from PIE **n-* (source of Sanskrit *a-*, *an-* "not," Greek *a-*, *an-*, Old Irish *an-*, Latin *in-*), combining form of PIE root **ne-* "not." Often euphemistic (such as *untruth* for "lie").

The most prolific of English prefixes, freely and widely used in Old English, where it forms more than 1,000 compounds. It underwent a mass extinction in early Middle English, but emerged with renewed vigor 16c. to form compounds with native and imported words. It disputes with Latin-derived cognate *in-* (1) the right to form the negation of certain words (*indigestible/undigestible*, etc.), and though both might be deployed in cooperation to indicate shades of meaning (*unfamous/infamous*), typically they are not.

It also makes words from phrases (such as *uncalled-for*, c. 1600; *undreamed-of*, 1630s; *uncome-at-able*, 1690s; *unputdownable*, 1947, of a book; *un-in-one-breath-utterable*, Ben Jonson; etc., but the habit is not restricted to *un-*; such as *put-up-able-with*, 1812). As a prefix in telegrams to replace **not** and save the cost of a word, it is attested by 1936.

un- (2)

prefix of reversal, deprivation, or removal (as in *unhand*, *undo*, *unbutton*), Old English *on-*, *un-*, from Proto-Germanic **andi-* (source also of Old Saxon *ant-*, Old Norse *and-*, Dutch *ont-*, Old High German *ant-*, German *ent-*, Goth-

ic *and-* "against"), from PIE **anti* "facing opposite, near, in front of, before, against" (from PIE root **ant-* "front, forehead," with derivatives meaning "in front of, before").

More or less confused with **un-** (1) through similarity in the notions of "negation" and "reversal;" an adjective such as *unlocked* might represent "not locked" (*un-* (1)) or the past tense of *unlock* (*un-* (2))

non-

a prefix used freely in English and meaning "not, lack of," or "sham," giving a negative sense to any word, 14c., from Anglo-French *non-*, from Old French *non-*, from Latin *non* "not, by no means, not at all, not a," from Old Latin *noenum* "not one" (**ne oinom*, from PIE root **ne-* "not" + PIE root **oi-no-* "one, unique"). In some cases perhaps from Middle English *non* "not" (adj.), from Old English *nan* (see **not**). "It differs from *un-* in that it denotes mere negation or absence of the thing or quality, while *un-* often denotes the opposite of the thing or quality" [Century Dictionary].

Which illuminating insights do I take with me? In two sentences: The interplay with differences, if remaining in the unavoidable terms of asymmetrical opposition, still runs the risk of being absent, disappearing and deleting those we actually intend to see, to recognize and to represent. Taboos threaten to remain or become hidden, even though they were represented.



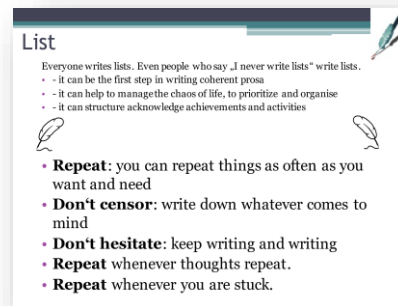
Writing Impulse: To join the NOT-at all-Dialogue, write a list of 100 things, you do NOT want to know, even if you want.

Just play with 'negational' prefixes and feel the differences, how it changes meanings, feelings, beings (...)

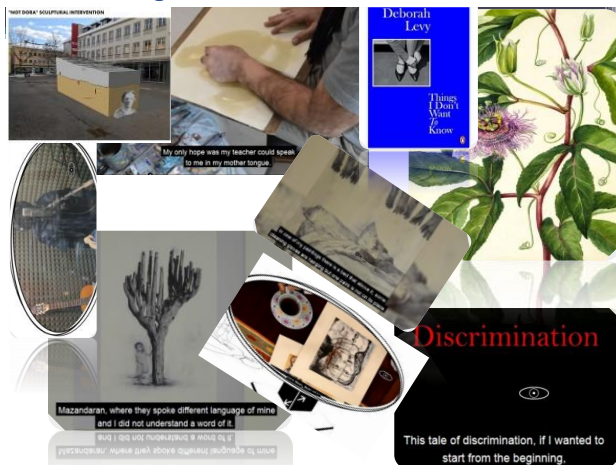
Take your favourite creation and write a 'palm-of-the-hand-story'

Write freely, openly, associatively. Anything goes!

21 min



Level 5: Things we won't care to know – a mother always loves her child



At this stage of the depth hermeneutical passage through the needle of something, I could not grasp, Medea's golden fleece threatens to envelope it all. It seems that taboos are well kept in art. It seems to be a good place, one can name them, eyeball them, observe, grope and break. But stage them, discuss, differentiate and share in dialogues. Provided taboos must not be left in the laundry bag, under the carpet, skeletonized in our cellars and under the floorboards, well hidden from the public eye stored away in archives. That is what also would be called sublimation.

But going along in Medea's maze takes me that crucial, long-desired step further and opens the closed door.

MEDEAS MAZE is an performative audio walk created by Magdalena Chowaniec, Corinne Eckenstein, Ash Kışlal (with SHIFT, DSCHUNGEL, diverCITY LAB many participating 'daughters')¹²

MEDEAS DAUGHTERS*, these are young women* whose visibility and influence on society are pushed into the background because of their origin, skin colour, sexual orientation or political views. Their voices, faces,

¹² <https://medeastoechter.at/>

bodies and thoughts remain hidden while politics is made on their backs. Already during the last lockdown, MEDEA'S DAUGHTERS* did not submit to forced inactivity. MEDEAS MAZE was created, an interactive radio play/an audible aberration - which can be followed and listened to via headphones. It tells aberrations around the world of women*, stories from the end of patriarchy to the lockdown in 2020. When we have to close the doors to the theatres, doors to those spaces where discourse can happen and oppressed voices can be heard, we will not fall silent.

Greetings, Heir of Medea.

We do not know who you are, we leave that to you.

You are probably thinking, who is this Medea? What does she do? What does she have to do with me?

Medea is a true system breaker, a real matriarchal cult figure from antiquity!

If you feel like joining us - her descendants - on our journey, make sure you have headphones, a smartphone and internet reception on the way.

The stories we are about to tell you never happened. They only take place when you listen. You decide which way the story could go and which way you will go.

Do you still need shoes? A key? If possible, walk. It would be good if you can meet people on your way.

All clear? Then start now and go straight away! (*Textexcerpt from Medea's Walk-script, own translation*)

Medea is one of the oldest Greek myths and the main 'Heroine-of-that-Journey' is one of the most enigmatic female figures on which law, order and morals are exercised in the most exemplary fashion.

Medea, a king's daughter from faraway Colchis in East Asia, plays the Golden Fleece guarded by her father into the hands of their enemy Jason, the leader of the Argonauts. She had the gift of prophecy and used her magic power to support her beloved Jason. For him she kills her brother and with him, she leaves her homeland and her mother. After various transition-stops where they are only briefly given asylum, they end up in Corinth. Here Jason has his eye on the local king's daughter Glauke. The king's seat already assured to him by King Creon, he drives the pregnant Medea out of the country. In revenge, Medea kills the bride, her father Creon and Jason's most important possession, both their sons, in order to deeply wound him, whom she left alive.

Mythology (from the Greek 'mythos' for story-of-the-people, and logos for word or speech, so the spoken story of a people) is the interpretation of often sacred tales or fables of a culture known as myths. They are collection of orally transmitted stories which deal with fundamental aspects of the human condition: the meaning of suffering; the ethics on good and evil; human origin and determination; the roots of place-names, of animals of cultural traditions; the meaning of life, death and afterlife. Myths express the beliefs and values about these subjects held by a certain culture. Myths are open oral histories about deeply ethical dilemma/questions about human existence and conduct of life: incest (oedipus), patricide (Fafnir), infanticide (Medea), matricide (Orest), fratricide (Cain and Abel), drives (Nibelungen) follyness (Till Eulenspiegel, Nasreddin Hotcha) (please add more:-). They

If you want to hear Medea's critical voice today, lower your shoulders, stick out your chest, raise your head and press track 9. If you want to hear a daughter of Medea carrying on her mother's critical voice, press track 10 and speed up. If you want to hear a successful daughter of Medea, press track 12 and enjoy your every step." (textexcerpt from Medea's Walk-script, own translation)

are told over centuries in the style of a parable and thereby derive applicable models for daily existence.

Recounting the many variations of Medea's story, it seems strange that the story of the bloodthirsty child-murderess remains, while those for love relinquished, healing sorceress vanishes. Medea's maze now attempts to unravel this multiple knotted HIS-story-making. It deconstructs the predominant myth and opens another, no multiple other, doors.

During the audiowalk the listener is invited to march along and listen to one of the seven daughters' voices, which each tell a different tale. Their unique tale. Their subjective HERstory. I as a walking listener can choose between many crossroads. With every choice the story changes. I get to know different female figures

with different life stories, interpretations, dreams and circumstances: Shabnam, Charley, Ruchi, Vahide, Tanja, Juna, Madison and grand-daughter Mehida.

But the diaspora descending from Medea will not be stopped! Just as Mother Medea was not stopped in her migration, her ancestors even today set out for strange shores. They are not content with the stagnation and regression in their places of birth, they move on, they cross over and undercut borders. Create new places, whole cities, share their knowledge, bring fresh wind, new ideas, unknown practices and customs, make life more lively, diverse and dazzling, give impetus to friction, heat and generate energy, they are the engine of society and the spark of truth! And despite all this, or because of it, Medea's daughters continue to be stigmatised, marked, controlled, stamped, marginalised, observed with suspicion, scapegoated for all sorts of mistakes in every state on earth. (textexcerpt from Medea's Walk-script, own translation)

What do I take with me? This performative audio walk explicitly shows that myths are a reservoir for presentational symbolisation, going beyond discursive power boundaries.

For Lorenzer **myths** belong to the "symbols of life", following Susanne K. Langer, he locates them as presentational symbols on the sensual-symbolic level, an intermediary space between discourse/rational/conscious and body/emotion/unconscious. According to Susanne Langer language has a linear, discrete, successive order. Words are strung one after another like beads on a rosary. Using a metaphor, she compares language as discursive symbolisation to a wardrobe of clothes, in which each piece of clothing, used sequentially, is placed side by side on a clothesline, like a series of flagships. In contrast to the discursivity of language, presentational symbols allow for superimpositions and ambiguities - as in the case of garments that people wear over each other on their own bodies or throw into the laundry bag. Thus, presentational symbols such as artistic figures (dance, music, pictures, metaphors) or performative practises (myth, rituals, dreams) operate independently of discursive elements with their fixed, stringent meanings.

In this light, myths have the "status of borderline knowledge", between reason and illusion, being and appearance. Myths tell of the preconscious rules and values of a culture. In them, collective fantasies, projections, desires and the very forbidden find expression, "as the opposite and other of the rational". According to the French psychoanalyst André Green, they form a "collective transitional space" that obeys "paradoxical thinking": The myth has precisely the function of such a transmission belt or a boardwalk – as a 'bordercrossing' narrative. In them, the unspeakable, the strictest taboos, the deepest ethical dilemmas can be put into words and up for public discussion.

The nobel-prized writer Toni Morrison rewrote Medea in her novel 'Beloved' linking feministic debates, colonialism, subjugation and ethical norms to a deeply disturbing plot:

*"Beloved originated as a general question, and was launched by a newspaper clipping. The general question (remember, this was the early eighties) centered on how — other than equal rights, access, pay, etc. — does the women's movement define the freedom being sought? One principal area of fierce debate was control of one's own body — an argument that is as rife now as it was then. (...) Freedom as ownership of the body, childlessness chosen as a mark of freedom, engaged me deeply. And here again the silences of historical accounts and the marginalizing of minority peoples in the debate claimed my attention and proved a rich being to explore. From the point of view of slave women, for example. Suppose having children, being called a mother, was the supreme act of freedom — not its opposite? Suppose instead of being required to have children (because of gender, slave status, and profit) one chose to be responsible for them; to claim them as one's own; to be, in other words, not a breeder, but a parent. Under U.S. slavery such a claim was not only socially unacceptable, it was illegal, anarchic. It was also an expression of intolerable female independence. It was freedom. And if the claim extended to infanticide (for whatever reason — noble or crazed) it could and did become politically explosive. (...) Thus, after following a number of trails trying to determine the structure, I decided that the single most uncontroversial thing one can say about the institution of slavery vis-à-vis contemporary time, is that it haunts us all. That in so many ways all our lives are entangled with the past — its manipulations and, fearful of its grasp, ignoring or dismissing or distorting it to suit ourselves, but always unable to erase it. When finally I understood the nature of a haunting — how it is both **what we yearn for and what we fear**, I was able to see the traces of a ghostly presence, the residue of a repressed past in certain concrete but also allusive detail. Footprints particularly. That*

disappear and return only to disappear again. The endings of my novels have to be clear in my mind before I begin. So I was able to describe this haunting even before I knew everything that would lead up to it."¹³



Writing impulse: What would your Medea say today? How could she be heard?

Start with fundamental sayings of your Medea. Oppose her with one or two imaginary OTHERS to conduct a dialogue. What happens?

Write freely, openly, associatively, everything that comes into your mind – anything goes!

15 minutes

Level 6: Coming closer, getting in touch and wet to the bones

Rosalia	Regina
I am here. What? Shout out loud!	Shhh, don't come closer! I have the highly contagious taboo virus.
I hear and see and feel. Pieces all around – 'this-crime-nations' all around.	But, look - over there is a censorSHIP, stranded on the coast of <i>secretive Gheluc</i> .
I write on the planks till the fingers are crinkled	The only chance, I guess, is to leave our homely spectator chair and to get our hands dirty.
I am not finished. I'll wait for the sunrise. The night will bring me other dreams	Come on, try to salvage some planks from the wreckage and surf the waves up into the sunset

Finally. we have come full circle. A sigh of relief and I can begin to write. It has become easier for me. Just at this moment the sky darkens, a storm has gathered. Fearfully we stand on the shore and look at a small sailboat, with a tiny helmsman. Shouts of astonishment among us: A mole! M'eye waves it off: *"He'll never make it, he's not a real helmsman, has the wrong equipment and doesn't know the conventional rules of the high seas.* We watch the approaching shipwreck as spectators on the safe shore. Does the mole find a plank or not?

The German philosopher Hans Blumenberg, who created what has come to be called 'metaphorology', plays with the groundbreaking metaphorical power of 'a shipwreck'. Metaphors also belongs to the 'presentational symbols' with the potential to break out of pre-given discursive nets. They are 'images of words' (Freud), we see layer upon layer revealed in the meaning of metaphors, transferring from one yard to the other.

metaphor (n.)

"figure of speech by which a characteristic of one object is assigned to another, different but resembling it or analogous to it; comparison by transference of a descriptive word or phrase," late 15c., *methaphoris* (plural), from French *metaphore* (Old French *metafore*, 13c.) and directly from Latin *metaphora*, from Greek *metaphora* "a transfer," especially of the sense of one word to a different word, literally "a carrying over," from *metapherein* "to transfer, carry over; change, alter; to use a word in a strange sense," from *meta* "over, across" (see **meta-**) + *pherein* "to carry, bear" (from PIE root ***bher-** (1) "to carry," also "to bear children").

Metaphors figure as disguised translations in which the hidden, sometimes tabooed core is contained, but veiled. Their secret is that they inherently transcend the guidelines of discursive power strips and perform the 'yards of meaning' which are not directly accessible to discursive language. They provide a vehicle for the incipient movement into semantic, discursive space and function as a 'boardwalk' between the body, the unconscious, and language, the conscious. Doing so metaphors bypass the **ensorship** at two successive levels in the passage from the unconscious to the preconscious, called the 'antechamber' and on to the conscious, called the 'drawing room'. They open up the possibility of expression when the conscious, conventional use of language shared by others is not sufficient or when it belongs to the tabooed, unconscious and sometimes un-

¹³ Excerpted from: THE SOURCE OF SELF-REGARD: Selected Essays, Speeches, and Meditations by Toni Morrison. 2019

speakable areas of experience. In their specific censorship-submerging fuzziness, they are closer to the bodily stored, unconscious memory content and grant a back door to utopian settlements.

Blumenberg's concept 'metaphorology' states that what lies under metaphors and language modisms, is the nearest to the truth (and the farthest from ideologies). Digging under apparently meaningless anecdotes of the history of occidental thought and literature, the author drew a map of the expressions, examples, gestures, that flourished in the discussions of what are thought to be more important matters. Above all, it is a warning against the force of revealed truth, and for the beauty of a world in confusion. Reading recommendation: His last works, especially "Care Crosses the River" (*Die Sorge geht über den Fluss*), are attempts to apprehend human reality through its metaphors and involuntary expressions.

Back to our stage:

Blumenberg's early historical examination on 'Shipwreck with spectator' lays out the existential importance this image holds for any cultural formation. According to him the metaphor of the ocean voyage in particular encapsulates, a paradigmatic moment of human blasphemy, codified in the attempt to transgress those natural conditions that bind human existence to terra firma, and to venture out into that element that paradigmatically embodies the forces of incalculability, lawlessness, and total lack of orientation: the infinitely vast and wholly unpredictable ocean. The sea is one of humanity's oldest metaphors for life, and a sea journey, Blumenberg observes, has often stood for our journey through life. We all know the role that shipwrecks can play in this journey, and at some level we have all played witness to others' wrecks, standing in safety and knowing that there is nothing we can do to help, yet fixed comfortably or uncomfortably in our ambiguous role as spectator. Blumenberg identifies precisely that liminal space between terra firma and the immeasurable expanse of the ocean as the place that embodies and symbolically invokes this constant human drive toward transgression of its existential limitations. Blumenberg's language points immediately to the relevance this model holds. The fact that this border between firm land and the sea marks the place where the first transgressive step into inexperience and immoderation of transculturality is taken. It has the vividness that only lasting topoi possesses. During a shipwreck, viewers on the safe shore watch the other's distress at sea. From their secure position they peer at the waves of world affairs. Do the castaways find a plank or not? Do they fail or founder (German: scheitern or scheiden)? The onlookers at the beach collect the flotsam. From the blanks, they construct new houses to settle in or pile up a stake. Who knows. There is again so much, so very much at stake.

<p>scheitern: jmd., etw. scheitert (an jmdm., etw.) eine erwünschte oder angestrebte Sache, einen Zustand, ein Ziel aufgrund eines Widerstandes, ungünstigen Ereignisses nicht erreichen, nicht durchsetzen, können; einen Fehlschlag, Misserfolg erleiden, von Schiffen mit einem Hindernis zusammenstoßen, zusammenprallen, kollidieren und in Teile zerbrechen, Schiffbruch erleiden, stranden, zerschellen Scheit n. 'abgespaltenes Stück Holz', ahd. - <i>skīt</i> (vgl. <i>grabūnskīt</i>, Hs. 12. Jh.), mhd. mnd. <i>schīt</i>, aengl. <i>scīd</i>, engl. (mundartlich) <i>shide</i>, a nord. <i>skīð</i> 'Scheit, Schneeschuh' führen auf germ. *<i>skīda</i>- n. 'Gespaltenes' und stehen im Ablaut zu dem scheiden Vb. 'trennen, weggehen'. Das ehemals reduplizierende Verb unter <input type="checkbox"/> scheiden (s. d.) behandelten Verb. Plur. mhd. <i>schīter</i>, nhd. <i>Scheiter</i>, zu dem das Verb scheitern 'zugrunde gehen, erfolglos sein', eigentlich 'in Stücke gehen' (17. Jh.), zuvor <i>zu-</i>, <i>zerscheitern</i> (16. Jh.), gebildet wird, wohl aus Wendungen wie <i>zu Scheitern gehen</i> 'in Trümmer auseinanderbrechen' (16. Jh.), besonders vom Schiffbruch (17. Jh.), Scheiterhaufen m. 'aufgeschichteter Holzstoß', auf dem Leichen, Verbrecher, Ketzler verbrannt wurden (16. Jh.). S. auch <input type="checkbox"/> Richtscheid. ahd. <i>skeidan</i> (8. Jh.), mhd. <i>scheiden</i> 'teilen, trennen, entscheiden, beilegen, beenden, auslegen', asächs. <i>skēdan</i>, <i>skēðan</i>, mnd. <i>schēden</i>, mnl. <i>sceiden</i>, <i>scēden</i>, nl. <i>scheiden</i>, afries. <i>skētha</i>, aengl. <i>sc(e)ādan</i>, engl. <i>to shed</i>, got. <i>skaidan</i> (germ. *<i>skaidan</i>) führt mit <input type="checkbox"/> Scheit,</p>	<p>founder (v.) early 14c. "to send to the bottom" (transitive); late 14c., "to sink or fall" (intransitive), from Old French <i>fondrer</i> "collapse; submerge, sink, fall to the bottom" (Modern French <i>fondrier</i>), from <i>fond</i> "bottom" (12c.), from Latin <i>fundus</i> "bottom, foundation" (see fund (n.)). Not especially of ships in Middle English, where it typically meant "fall to the ground." Figurative use from 1580s. Related: <i>Foundered</i>; <i>foundering</i>. founder (n.1) "one who establishes, one who sets up or institutes (something)," mid-14c., from Anglo-French <i>fundur</i>, Old French <i>fondeor</i> "founder, originator" (Modern French <i>fondateur</i>), from Latin <i>fundator</i>, agent noun from <i>fundare</i> "to lay a foundation" (see fund (v.1)). Fem. form <i>foundress</i> is from early 15c.; also <i>fundatrix</i> (1540s). founder (n.2) "one who casts metal," c. 1400, agent noun from fund (v.2). fund (n.) 1670s, "a bottom, the bottom; foundation, groundwork," from French <i>fond</i> "a bottom, floor, ground" (12c.), also "a merchant's basic stock or capital," from Latin <i>fundus</i> "bottom, foundation, piece of land" (from PIE root *<i>bhudh</i>- "bottom, base," source also of Sanskrit <i>budhnah</i>, Greek <i>pythmen</i> "foundation, bottom," Old English <i>botm</i> "lowest part;" see bottom (n.)). Meaning "stock of money or wealth available for some purpose" is from 1690s; sense of "store of anything to be drawn upon" is from 1704. Funds "money at one's disposal" is</p>
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☞ Scheitel, ☞ Schädel (s. d.) sowie mit lat. *scūtum*, air. *scāth*, aslaw. *štitъ*, russ. *ščit* (*ушум*) 'Schild' auf ie. **skēit-*, das sich wie **skēid-*, wozu ☞ schießen (s. d.) und aind. *chindāti* 'schneidet ab, spaltet, durchlöchert', lat. *scindere*, griech. *schízein* (*σχίζειν*) 'schlitzen, spalten, zerreißen, trennen', lit. *skiesti* 'verdünnen, trennen, scheiden', zur Wurzel ie. **skēi-* 'schneiden, trennen, scheiden' stellt; dazu s. auch ☞ Schiene, ☞ schier¹ 'beinahe' sowie (mit Labial gebildetes) ☞ Schiff, Schicht. Ie. **skēi-* kann als eine Erweiterung der Wurzel ie. **sēk-* 'schneiden' (s. ☞ Säge, ☞ Segel und ☞ Messer) angesehen werden. Nebenformen bzw. Sekundärbildungen zum oben genannten Verb wie ahd. *skeidōn* (Hs. 12. Jh.), mhd. *scheiden* 'trennen, teilen, spalten, entfernen' sowie mhd. (stark) *schiden* 'auseinandergehen, scheiden, deuten, auslegen, entscheiden' (wovon ☞ gescheit, s. d.) und schwundstufiges (schwach) ahd. *skidōn* (um 1000), mhd. *schiden* '(unter)scheiden, einteilen, trennen, sondern' sind im Nhd. aufgegeben (doch s.

☞ Schiedsrichter). Scheidung f. 'Trennung, Auflösung einer Ehe', ahd. *skeidunga* 'Meinungsverschiedenheit' (9. Jh.), 'Ehebruch, Ehescheidung' (10. Jh.), mhd. *scheidung*, auch 'Entfernung, das Weggehen, Abschied, Tod, Entscheidung, Schlichtung'. entscheiden Vb. 'einen Entschluß fassen, bestimmen, mhd. *entscheiden* 'unterscheiden, richterlich entscheiden, bescheiden'; entschieden Part.adj. 'fest, bestimmt, abgemacht, entschlußfest' (18. Jh.); Entscheid m. 'Beschluß, Urteil', frühnd. *entscheit* 'Entscheidung, Bescheid' (15. Jh.); Entscheidung f. 'Urteil, Schiedsspruch, Entschluß' (16. Jh.). unterscheiden Vb. 'auf Grund abweichender Merkmale auseinanderhalten', ahd. *untarskeidan*, *untarskeitōn* (um 800), *untarskeidōn* (10. Jh.) 'trennen, teilen', *underscheiden*, auch 'erklären, Bescheid geben, anweisen'. 'Verschiedenheit, Andersartigkeit, trennendes Merkmal', mhd. *underschiet*; vgl. ahd. *untarskeit* (8. Jh.), *untarskeid underscheit*. Scheidekunst f. praktisch angewandte Chemie, die Substanzen in einzelne Bestandteile zerlegt, trennt, verscheiden Vb. 'sterben', frühnd. auch 'scheiden, weggehen, vergehen', ahd. *firskeidan* 'sterben' (Hs. 12. Jh.), mhd. *verscheiden* 'fort-, weggehen, verschwinden, sterben', transitiv 'einrichten, anordnen, entscheiden, beilegen'.

finden Vb.

'durch Zufall, durch Suchen, durch Nachdenken auf etw. stoßen', ahd. *findan* (8. Jh.), mhd. *vinden*, asächs. *fīðan*, *findan*, mnd. mnl. nl. *vinden*, aen gl. *findan*, engl. *to find*, anord. schwed. *finna*, got. *finþan*. Herkunft ungewiß. Vielleicht mit griech. *patéin* (*πατεῖν*) 'auf etw. treten' und lat. *pōns* (Genitiv *pontis*) 'Knüppelweg, Brücke' zur Wurzel ie. **pent(h)-* 'treten, gehen, worauf treten, antreffen, finden' (s. auch

☞ fahnden). abfinden Vb. 'Ansprüche befriedigen', reflexiv 'sich zufriedengeben' (16. Jh.); zuerst (14. Jh.) in der nd. Rechtssprache belegt mit der Bedeutung 'durch Gerichtsurteil absprechen, aberkennen'. Abfindung f. 'Befriedigung von Ansprüchen, Entschädigung' (16. Jh.). erfinden Vb. 'bisher noch nicht Vorhandenes ersinnen, erschaffen', ahd. *irfindan* 'erfahren, erkennen, erfassen' (9. Jh.), mhd. *ervinden* 'ausfindig machen, bemerken, erfahren'. Erfindung f. 'das Ersonnene, Erschaffene' (15. Jh.). Erfinder m. 'wer bisher nicht Vorhandenes ersinnt, erschafft' (15. Jh.), heute besonders im technischen Bereich. erfinderisch Adj. 'einfallreich' (18. Jh.). unerfindlich Adj. 'unerklärlich', spätmhd. *unervindelich*. Fund m. 'das Finden, das Gefundene', in der Schwundstufe

from 1728.

fund (v.)

1776, "convert (a debt) into capital or stock represented by interest-bearing bonds," from **fund** (n.). Meaning "supply (someone or something) with money, to finance" is from 1900.

found (v.1)

"lay the basis of, establish," late 13c., from Old French *fonder* "found, establish; set, place; fashion, make" (12c.), from Latin *fundare* "to lay the bottom or foundation" of something, from *fundus* "bottom, foundation" (see **fund** (n.)). Related: *Founded*; *founding*. Phrase *founding fathers* with reference to the creators of the American republic is attested from 1916.

found (v.2)

"to cast metal," late 14c., originally "to mix, mingle," from Old French *fondre* "pour out, melt, smelt" (12c.), from Latin *fundere* (past participle *fusus*) "to melt, cast, pour out," from nasalized form of PIE root **gheu-* "to pour." Meaning "to cast metal" is from 1560s. Related: *Founded*; *founding*.

found (adj.)

"discovered," late 14c., past-participle adjective from **find** (v.). Expression *and found* attached to the wages or charges in old advertisements for job openings, traveling berths, etc., indicates that meals are provided. It comes from the expression *to find one's self* "to provide for one's self." "When a laborer engages to provide himself with victuals, he is said to *find himself*, or to receive *day wages*" [Bartlett, "Dictionary of Americanisms," 1848]. Hence, so much *and found* for "wages + meals provided."

find (v.)

Old English *findan* "come upon, meet with; discover; obtain by search or study" (class III strong verb; past tense *fand*, past participle *funden*), from Proto-Germanic **findan* "to come upon, discover" (source also of Old Saxon *findan*, Old Frisian *finda*, Old Norse *finna*, Middle Dutch *vinden*, Old High German *findan*, German *finden*, Gothic *finþan*), originally "to come upon." The Germanic word is from PIE root **pent-* "to tread, go" (source also of Old High German *fendeo* "pedestrian;" Sanskrit *panthah* "path, way;" Avestan *panta* "way;" Greek *pontos* "open sea," *patein* "to tread, walk;" Latin *pons* (genitive *pontis*) "bridge;" Old Church Slavonic *pōti* "path," *pēta* "heel;" Russian *put'* "path, way;" Armenian *hun* "ford," Old Prussian *pintis* "road"). The prehistoric sense development in Germanic would be from "to go" to "to find (out)," but Boutkan has serious doubts about this.

Germanic **-th-* in English tends to become *-d-* after *-n-*. The change in the Germanic initial consonant is from Grimm's Law. To **find out** "to discover by scrutiny" is from 1550s (Middle English had a verb, *outfinden*, "to find out," c. 1300).

find (n.)

"person or thing discovered, discovery of something valuable," 1825, from **find** (v.).

bottom (n.)

Old English *botm*, *bodan* "ground, soil, foundation, lowest or deepest part of anything," from Proto-Germanic **buthm-* (source also of Old Frisian *boden* "soil," Old Norse *botn*, Dutch *bodem*, Old High German *bodam*, German *Boden* "ground, earth, soil"). This is perhaps from PIE root **bhudhno-* "bottom" (source also of Sanskrit *budhmah*, Avestan *buna-*

des Verbs, mhd. *vunt*, auch bergmannssprachlich 'neuentdeckte Lagerstätte von Erzen', dafür auch Fundgrube f. (14. Jh.), übertragen 'Ort, wo eine Fülle von Erkenntnissen, Belehrungen anzutreffen ist' (Ende 15. Jh.). Ursprünglich wohl zu ablautendem *Fund* gebildet und nachträglich (meist im 16. Jh.) an *finden* angelehnt sind: Findelkind n. 'ausgesetztes, von Fremden gefundenes Kind', vgl. mhd. *vuntkint*, dann auch frühnhd. *vündelkint*, zu frühnhd. *vündel*, *vindel* 'Findelkind', Deminutivum zu *vunt*. Findling m. 'Findelkind', mhd. *vundelinc*; seit dem 19. Jh. auch 'ein durch Gletscher transportierter Gesteinsblock'. findig Adj. 'erfinderisch, schlaue', mhd. *vündec*, *vündic* 'erfinderisch, findbar', seit dem 16. Jh. in der Form *findig*, s. aber unten *fündig*. spitzfindig Adj. älter *spitzfündig*, 'listig, überklug' (16. Jh.), vgl. auch *spitzer Fund* (Luther) und *Spitzfund* m. (16. Jh.) 'überklug, trügerisch Erdachtes'. ausfindig Adj. älter *ausfündig*, meist in festen Wendungen *ausfindig machen*, *werden* 'bekanntmachen, bekannt werden, herausfinden, erforschen' (15. Jh.). fündig Adj. 'Bodenschätze aufweisend, ergiebig', seit dem 16. Jh. bedeutungsdifferenzierend die alte Form gegenüber *findig* (s. oben) bewahrend.

gießen Vb. 'Flüssigkeit ausfließen lassen, mit Wasser tränken, eine flüssig gemachte Masse, Geschmolzenes in eine Form schütten'. Das gemeingerm. Verb ahd. *gīozan* 'gießen, einschmelzen, vermischen' (8. Jh.), mhd. *giezen*, asächs. *giotan*, mnd. *gēten*, mnl. *ghieten*, nl. *gieten*, aengl. *gēotan*, anord. *gjōta* (nur 'laichen, Blicke werfen'), schwed. *gjuta*, got. *giutan* 'gießen' (germ. **geutan*) führt mit nasalisiertem lat. *fundere* (*fūsum*) 'gießen, fließen lassen, schmelzen' auf eine Dentalerweiterung, dagegen anord. *gjōsa* 'hervorberechen', anord. isl. *geysa* 'hervorstürzen' (s. [Z] Geiser), ahd. *gussi* (um 800), *gussa* (9. Jh.) 'Flut' auf eine s-Erweiterung der Wurzel ie. **ǵheu-* 'gießen' (**Schwundstufe** **ǵhu-*). Zu dieser Wurzel gehören auch aind. *juhōti* 'opfert' (und zwar 'gießt Butter ins Feuer'), griech. *chēin* (*χεῖν*) 'gießen, ausschütten, ergießen, verbreiten', *chēuma* (*χεῦμα*) 'Guß, Strom', *choē* (*χοή*) 'Weihguß, Trankopfer'. Seit ahd. Zeit wird *gießen*, wie auch lat. *fundere*, als Wort der Metalltechnik verwendet; so ist schon das Part. Prät. ahd. *gigozzan* 'gegossen, geschmolzen, durch Gußarbeit entstanden' in diesem Sinne bezeugt. Aus dieser Verwendung werden ferner Gießer m. 'Arbeiter in der Gießerei' (um 1500) und Gießerei f. 'Betrieb, der Gegenstände durch Gießen schmelzbarer Stoffe in Hohlformen herstellt' (17. Jh.) abgeleitet sowie die entsprechenden Bedeutungen von ausgießen Vb. 'Flüssigkeit aus einem Gefäß ausfließen lassen, überschütten, mit Gußmasse füllen', ahd. *ūzgiōzan* (9. Jh.), mhd. *ūzgiezen*. begießen Vb. 'Flüssigkeit auf etw. schütten', heute auch 'etw. mit alkoholischen Getränken feiern', ahd. *bigiozan* (8. Jh.), asächs. *bigiotan*, mhd. *begiezen*. Gießkanne f. (16. Jh.).

"bottom," Greek *pythmen* "foundation," Latin *fundus* "bottom, piece of land, farm," Old Irish *bond* "sole of the foot"). Meaning "fundamental character, essence" is from 1570s; to *get to the bottom of* some matter is from 1773. Meaning "posterior of a person" (the sitting part) is from 1794. *Bottoms up* as a call to finish one's drink is from 1875. *Bottom dollar* "the last dollar one has" is from 1857. To do or feel something from *the bottom of (one's) heart* is from 1540s. *Bottom-feeder*, originally of fishes, is from 1866.

bottom (v.)

1540s, "to put a bottom on," from **bottom** (n.). Meaning "to reach the bottom of" is from 1808 (earlier figuratively, 1785). Related: *Bottomed*; *bottoming*.

*gheu-

Proto-Indo-European root meaning "to pour, pour a libation."

It forms all or part

of: alchemy; chyle; chyme; confound; confuse; diffuse; diffusi-

on; effuse; effusion; effusive; fondant; fondue; font (n.2)

"complete set of characters of a particular face and size of type;" found (v.2) "to cast metal;" foundry; funnel; fuse (v.) "to melt, make liquid by heat;" fusible; fusion; futile; futility; geyser; gush; gust (n.)

"sudden squall of wind;" gut; infuse; ingot; parenchyma; perfuse; perfusion

; profuse; refund; refuse (v.) "reject, disregard, avoid;" refuse (n.) "waste material,

trash;" suffuse; suffusion; transfuse; transfusion.

It is the hypothetical source of evidence for its existence is provided by: Greek *khein* "to

pour," *khoane* "funnel," *khymos* "juice;" Latin *fundere* (past participle *fusus*) "melt, cast, pour out;" Gothic *giutan*, Old English *geotan* "to pour;" Old English *guttas* (plural) "bowels, entrails;" Old Norse *geysa* "to gush;" German *Gosse* "gutter, drain."

pile (n.1)

early 15c., "heap or stack of something," usually consisting of an indefinite number of separate objects arranged in a more or less regular conical or pyramidal form, from Old French *pile* "a heap, a stack," and directly from Latin *pila* "a pillar," also "stone barrier, pier" (see pillar).

The sense development in Latin would have been from "pier, harbor wall of stones," to "something heaped up."

Middle English *pile* also could mean "pillar supporting something, pier of a bridge" (mid-15c.). In English, the verb in the sense of "to heap (up)" is recorded from c.1400.

Middle English also had a noun *pile* meaning "castle, tower, stronghold (late 14c.), which persisted in a sense of "large building." OED regards this as a separate word, of doubtful origin, but other sources treat them as the same.

It is bordertime now for a last **transmatrixial etymological writing** exercise, before we leave Okay, we failed, collapsed, lost our foothold and may sink to the bottom, deep down on the seabed. Our ship of curious 'scenic-performativ writing fools' wrecks. Can we turn it around, bottom up again and come to a decision? It is time to rebuild the stake, it is time to wake up, so we shipwrecked passengers can pass the 'needle of hope'. And when we strand again, we take the pieces of wood, heap or stack something, a pillar, a stone barrier, a pier of a bridge, or may be a castle to settle down.



Writing impulse: What if we you write a utopian story about shipwrecking and the rescue of the castaways.?

In a first step, carefully go through the 'etymological shipwrecking passage from 'scheitern to founding'. Get inspired from the polyvocal, ambiguous and metaphorical voices in it.

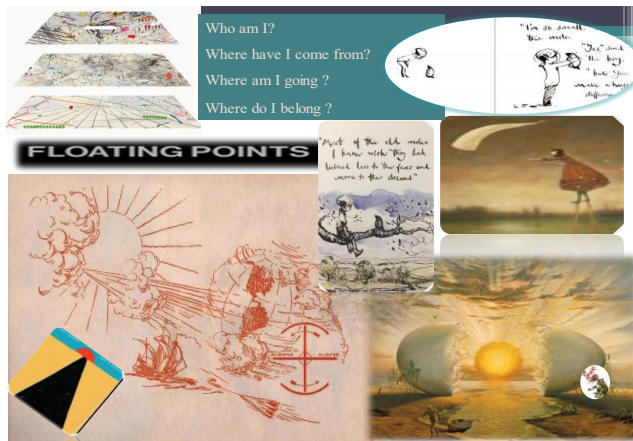
If you like, use the free-writing tool we already know as clustering.

In a second step, look at your cluster and choose your favourite creation. Give it life in a little story with an attractive title. If you like, do so again in a different tongue: dialectal, informal, high, scientific, fantasy language, English, French (...)

Write freely, openly, associatively. Anything goes + and take your transitional time

CLUSTERN/ CLUSTERN

- ✦ Write your topic the midst of the cluster and circle it = the **core-word**
- ✦ Promptly write down your following ideas, without evaluating or putting them in a line
- ✦ Surround each idea with another circle and connect it to the previous thoughts. This results in cores of associative chains.
- ✦ Try not to force anything if you momentarily stop making progress.
- ✦ Simply take a look at your existing cluster and wait for other ideas.
- ✦ **Everything is allowed!**



The mole takes out the lifebelt, in the other hand the laundry bag is filled to the brim with treasure. He struggles through the heavy sea. The Elephant barely staying afloat, reaches with his trunk and keeps the moles head over the waves. Back at the shore the hungry ghosts gather around the moles' limp, lifeless body, one takes mercy, bends down and gives him the kiss of life. The safety of the beach is treacherous as the tide of floating signifiers floods the small patch of earth on which we are standing without a foothold. There is nothing left to do but to save ourselves onto the washed up ship planks and head towards the sea.

The only challenge: we have to leave the spectator's chair, have to remove our western Cartesian split glasses and have to 'lay our whole life on the edge of the border'. An abyss hovers above us, below us, beside us, outside and inside us. We are the breaklines, we are flooding, we are riding the waves. Before transgressing to our last level, which takes part on a slippery plank along the stormy passage through the 'needle of hope' towards the 'not-yet known' yards of **secretive gheluc**.

*Mole: As always during our Hero's Journey, there will be an identity admission ticket stipulated: Identity tickets are as is generally known occidentally checked. Its point of reference is a very privileged and as such very habitualized position, so those spilling the identification soup hardly notice what they really are doing. I have designed quite different ones, I give them to you. Now it is time to leave the spectator's chair, to remove our western 'Cartesian split-glasses' and to 'lay our whole life on the edge of the border'. An abyss hovers above us, below us, beside us, outside and inside us. We are the breaklines, we are flooding, we are riding the waves towards our last stage: the stormy passage through the 'needle of hope' towards the 'not-yet known' yards of **secretive gheluc**. We will arrange a panel/plank discussion right there. You are all invited.*

Gheluc is a co-creative neologism, a hybrid trans-cross-fertilization out of 'Lücke' and *ghieh. It symbolizes the '(k)now-here-land' ready to be recognized, to be transformed from a 'no-where-land' into a 'not-yet' but soon reachable, knowable, utopian land where people settle, encounter, just walk along, cross over and find nice spaces to live, laugh and love. And above all: where we all can sow and plant, whatever we want, anything goes, including not-yet known, not-yet grown and not-yet recognized 'seeds, rhizoms and plants of utopian hopes and dreams'.

Level 7: Shipwrecking daydream or nightmare? Makes no difference! - an utopian epilog, co-created by the Hero's Journey's team

After we saved ourselves aboard a broad piece of ship planking, we now stand, lie, sit on the plank and glide on, on a sea of floating/flooding signifiers. Each of US provides a short statement on the following questions: **What do you associate with ,Art-Of-Existence‘? How was this journey for you? What do you take on? What will you pass on? On our plank is a small speaker’s corner.**

M'eye's speech: 'Art-of- Post-Correct-Empowered-Active-Existence'

M'eye: *Thank you for giving me space that is due to me. I am very happy to have made this journey with you. I hope we all profit from this. I did definitely, because I successfully finished my project ,discrimination through language‘ just last week. All the results are proofread, adopted to PC, adjusted to many other institutional devices and of course conform to the old standard of Randomized Controlled Trial (RCT). Absolutely watertight. Secured safely in the Archive for Global Language-Equities (AGLE). In my function as a certified CSS-Agent (Corrective Service Agent), I would like to already invite you to the grand opening which due to covid will take place as a lifestream.*

With a glimpse to the overcast skies he adds: *If we safely make it out of the looming thunderstorm and through the fiddly passage at the `needle of hope' towards 'a Fleckchen Ghelug'. I will keep my statement very short. It bears the title: 'Art-of-Post-Existence and their undeceivable components: Correctness, Activism, Empowerment, Humanhood (CAEH)'*

Lessons learnt during our Hero's journey:

1. *If subjectivity is essentially discursive, then subjects can only choose tactics they are able to discursively formulate.*
2. *If Language is shaping our world then changing the language you change the world; by taking the Big Four: *ness, *ism, *ment and last but not least: *hood.*
3. *If Language is power, It needs to be considered as a productive network which runs through the whole social body.*
4. *If Power is a facility, not a thing, we simply need empowerment, activism to foster correct humanhood.*

For every borderland we passed there are admission tickets which have to be purchased before being accepted by its people. The admission ticket for the Group LGBTQIA+ demands: outing+self-labeling+self-prostitution. The admission ticket for the Group of the ,Invisible Expellees' is the formal disclosure of a subaltern status, depending on a superior's help (being in a subaltern position, requiring helping hands from a superior to gain the much needed residence permit). The admission ticket now for the Group of 'Censored POSC' is simultaneously the expulsion ticket from the fragile space of lived difference: at once outside/inside, sup-/sub-, here/there, future/past, master/slave, white/black, man/woman.



In my function as a member of the Political corrective language board of Swampland, I have to guarantee the security and the secrecy of tabooed zones with their holy, sacrosanct, untouchable and non-viewable content. Even with the admission tickets in hand we may venture closer to the taboo-zones, but enter them we won't readily be able to do. It is vehemently signposted not to approach, cross and/or transgress these tabooed borderlines between safe and risky spaces - signposted by law and order, commandment and ban, protected by visible and invisible guardians. We are circling them, forbidden to touch, forbidden to view and forced to shun.

One reason is that our identity admission tickets are invalid: expiration date has passed. Especially when the 'representing discourse' consists only of outmoded catchphrases, the representation loses its ability to represent. In this perspective, the so called 'crisis of representation' is in particular a 'crisis of the legitimization of knowledge' in a world where 'the grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation' (Lyotard 1984: 27). My professional approach is to adjust the representation mode of language in order to re-, pre-, and pro-form correct identities. PC is currently the most democratic way in creating a better world for equal speakers. Then new and valid admission tickets, which correspond to the current 'state of the art' and governmental requirements for fitting 'civic citizenship' can be issued. But we still have problems. The US. Census used the grouping "Black, African-American, or Negro". Negro was used in an effort to include older African Americans who more closely associate with the term. still self-identify with the term. You won't believe it.

One can absolutely say that I am a turncoat, floating with the tide. I get into the act, sometimes here, some other time there, but always in a sociocultural dominant position and always on the right side of the asymmetric struggle of recognition. And should I be unsure of an abbreviation's meaning; LGTB, LGTBIQ, LGTBQI-AK+, IP, PC, PoC. PoSC, PhD, CAEH, I do a quick google search. Whatever search engine leads the re-search, I will find what I want, should, can, may anyways. I am always up to date.

My new project is called: 'Making the Internet a place for 'TC + fair conversation''. That is, by god, not censorship, that is another new struggle for freedom of speech and speakers. We are creating a lexicon that will give Christians a natural voice.

Listen:

The political philosophy and theology of liberalism, with its focus on individualism, competition, and unending technological progress, has structured the language of modernity. Now, as liberalism is breaking down, this language is failing. Its tired binaries – liberal/conservative, private/public, religious/secular – no longer satisfy. The language of liberalism obscures more than it reveals. Many Christians have felt this dissatisfaction, but are unable to articulate an alternative. Our imaginations are constrained. To see more, we need to remove the liberal lenses from our eyes. And to say more, we need to remove the liberal lexicon from our lips.

New Polity Magazine aims to lead the discussion on “what’s next” for the West, by systematically deconstructing the major “key words” or categories of liberalism, and reconstructing them according to the logic of Christianity. What does freedom mean? What is the State? Is secular just another name for pagan? Is sacrifice avoidable — or is it just a matter of to which god it is offered? One concept at a time, we are creating a lexicon that will give Christians a natural voice. By freeing ourselves from the obligation to take liberalism as the real against which all else is measured, we will open the door to genuine proposals for a Christian society. It’s time to think Christian.¹⁴

As we commonly experienced during our Hero's Journey, we need a new and better censoring machine. The current variations of 'entrepreneurial' as well as 'white-black' PC exhibit some dramatic gaps.

Entrepreneurial speech sought to replace the liberal speech and provide the 'neoliberal self' with a battery of much-needed self-terms. Sadly it failed, triggering a self-produced burn-out epidemic instead of a wave of self-generated empowerment. With PC the speech itself is corrected by invisible masters of corrective services. Mr. Baidu and Mr. Yandex f. e. are Non-american big brothers, who are not only watching and monitoring us. They are putting the 'wrong words into our mouth' and deleting the right words. With them the yards of meaning are even more obscured by fog: flat and wide screens, blue and green screens, giant and white elephants. Even they did not provide the desired success.

Now it is time for TCC (Think Correct Christianity, pardon Christianhood). How to stop swarms of trolls – Chinese, Russian or Saudi – from swamping and issuing death threats? How to combat the bot-driven disinformation campaigns, operating in multiple languages, that give false prominence to extremists and drown out blessed alternatives?¹⁵ Please subscribe to our channel and support our initiative. If you follow my writing

¹⁴ <https://newpolity.com/magazine>

¹⁵ https://www.washingtonpost.com/opinions/global-opinions/the-new-censors-wont-delete-your-words--theyll-drown-them-out/2019/02/08/c8a926a2-2b27-11e9-984d-9b8fba003e81_story.html

impulse below, the newsletter will automatically be sent to you. I will close with a well-known quote by Friedrich Schiller from 'On Artistic Education of Man', written in 1795.

“Art must leave reality, it has to raise itself bodily above necessity and neediness; for art is the daughter of freedom, and it requires its prescriptions and rules to be furnished by the necessity of spirits and not by that of matter. But in our day, it is necessity, neediness that prevails, and bends a degraded humanity under its iron yoke. Utility is the great idol of the time, to which all powers do homage and all subjects are subservient. In this great balance of utility, the spiritual service of art has no weight, and, deprived of all encouragement, it vanishes from the vanity fair of our time. The very spirit of very spirit of philosophical inquiry itself robs the imagination of one promise after another, and the frontiers of art are narrowed, in proportion as the limits of science are enlarged.”¹



Writing impulse: Write a list of roles you play/have played in your life.

First step: A list of 100, of 50 – decide your goal!

Second step: Read through, underline or colour what's most interesting to you, take this part, this role, this aspect and ...

Third step. Start a short free-writing exercise.

If I look at all the roles, I

Write freely, openly, associatively, everything that comes into your mind – anything goes!

Take your politically correctly allocated timespan.



Writing impulse: What if you exchange the threshold guardians of your taboo-zones?

Which person from real life comes to mind?

Parents, teachers, preachers, bosses, friends, real or virtual, idols, heroes (...)

If you are thinking of an abstract moral instance, give it life as a character, a name that fits. f.e. Writing-Superego, Speaking-what-about, Holy Ghost

The applause is somewhat restrained. M'eye leaves the speaker's corner and L'eye takes his place.

We have to go on with our experiential interrogatory relation to the field of discursive ordering itself. In accordance with Foucault's definition of 'critique as virtue' Butler describes these experiential and very risky practices as 'arts of existence', which have to do with a 'cultivated relation of the self to itself', with self-transformation in our being. In response to a query along these lines she remarks:

For Foucault, critique is "a means for a future or a truth that it will not know nor happen to be, it oversees a domain it would not want to police and is unable to regulate." So critique will be that perspective on established and ordering ways of knowing which is not immediately assimilated into that ordering function. Significantly, for Foucault, this exposure of the limit of the epistemological field is linked with the **practice of virtue**, as if virtue is counter to regulation and order, as if virtue itself is to be found in the risking of established order. He is not shy about the relation here. He writes, "there is something in critique that is akin to virtue." And then he says something which might be considered even more surprising: "this critical attitude [is] virtue in general." (...) It belongs to an ethics which is not fulfilled merely by following objectively formulated rules or laws. And virtue is not only a way of complying with or conforming with preestablished norms. It is, more radically, a critical relation to those norms, one which, for Foucault, takes shape as a specific stylization of morality. (p. 27 f.)

This special 'art of virtue' is not only a way of complying with or conforming with preestablished norms. It is not restricted to the notion of 'fault-finding' not assumed to the habit (or right or duty) of judgment. The primary task of 'critique as virtue' will not be to evaluate whether its objects —social conditions, practices, forms of knowledge, power, and discourse—are good or bad, valued highly or demeaned, but to bring into relief the very framework of evaluation itself. What is the relation of knowledge to power such that our epistemological certainties turn out to support a way of structuring the world that forecloses alternative possibilities of ordering?

Further, it is not mere, superficial 'virtue-signaling'. Virtue-signaling is the public expression of opinions or sentiments intended to demonstrate one's good character or social conscience or the moral correctness of one's position on a particular issue, as it is supposed by PC-corrective services.¹⁶

Virtue is more: It is a risky (self-)destruction of our grounding epistemological fields, because it means leaving the foundation matrix of your familiar certainties, suspending our ontological ground. Following Butler it is, of course, one thing to conduct oneself in relation to a code of conduct, and it is another thing to form oneself as an ethical subject in relation to a code of conduct. At last, it will be yet another thing to form oneself as that which risks the border-lining orderliness of the code itself. Now, one might reasonably ask, what good is 'thinking outside the box' leaving fundamental 'thinking grounds', living this precarious 'Art of Existence', if we don't know in advance that it will produce any better world?

Exactly this is what we need to engage ourselves with, and we already did: The limits of my language means the limits of my world. Going beyond this horizon means to cross borders and touch the clouds. It is free fall for a duration. What does virtue look like, what does this 'free falling subject', equipped with virtue, look like?

The subject, in an utopian 'Art-of-at-stake-existence' is no longer a-historical, non-coloured, uni-sex-designed figure. It knows itself to be constituted through power relations and modes of governing, and takes advantage of it – through a reflexive positionality.

Reflexivity is not the same as reflex – a mere physical reaction as unconscious response to whatever stimulus. Reflexivity is not the same as reflexion and being 'reflective' – thinking about the situations, assessing it, evaluating it and coming to judgements, statements and meanings. Reflexivity is in-between, requires openness and the flexibility to put one's self at stake, one's life on the edge. It involves questioning one's own unquestioned assumptions; one's underlying beliefs and ethical values about good or bad, black or white, true or false, right or wrong. It is more than a general consideration, that I am part of the scene, as research part of the research, as conductor part of the group. It goes deeper than presenting oneself as open-minded, xenophil and non-judgemental, in short: belong to the critical-emancipatory 'Gutmensch' (do-gooder).

There is something deeper at stake, reflexivity opens up a bottomless ethical dilemma: which questions tend to be included or excluded; whether there is a restrictive dominant paradigm or a liberal orthodoxy, both fed up

¹⁶ Orlitzky, Marc (2018). "Virtue Signaling: Oversocialized 'Integrity' in a Politically Correct World". In Orlitzky, Marc; Monga, Manjit (eds.). *Integrity in Business and Management: Cases and Theory*. Routledge Studies in Business Ethics. Routledge. pp. 172–182
Wallace, David Foster (2001): "Tense Present". In: Harper's Magazine: PCE (Politically Correct English).

with moral implications; what could be said, what could be heard, what stays or have to stay in uncanny tabooed secret zones.¹⁷

*It is a confrontation within the whole unitary 'Gestalt' – where **difference** does not mean to split in Cartesian tradition: I/you, we/other, body/mind, black/white. Reflexivity should be embraced as a virtue, not a vice - as a virtue itself is to be found in risking the established order and epistemological fields, in and on which we maneuver.*

*According to the French philosopher Derrida, who created the term *différance* playing with the fact that the French word 'différer' means both 'to defer' (to postpone, to suspend with a time-related connotation) and 'to differ' (to put away, to remit with an also space-related connotation). This definition denotes a division that remains inescapable and thus opens up time and space for an endless rhizomatic chain of 'floating signifiers'. Because words can never fully summon forth what they mean, but can only be 'defined' by additional information, mostly connected to their 'yards of meaning'. In line with this, we are forced to deconstruct binary oppositions and hierarchies that underpin meaning itself.*

Our 'traditional' handling of differences knows two distinct ways, which each follow the binary asymmetrical logic:

1. pole a) *Either a levelling and equalization of differences – we all are equal, which leads to a blurring of boundaries and dissolution of social hierarchy.*
pole b) *Or a radicalization of the two poles – we are vastly different, which activates rigid demarcation, particularization, inclusion and exclusion.*
2. pole a) *Either individualisation – it is your and only your problem, which paralyzes the problem maker and acquits any involved others (the group) frees them from responsibility, shame and guilt.*
pole b) *Or overgeneralization – it is our all problem, followed by a superficial, universal normative paradigm, f.e. political correctness to reset for a better world*

The challenge is, following Foucault, that "we must not imagine a world of discourse divided between accepted discourse and excluded discourse, or between the dominant discourse and the dominated one; but as a multiplicity of discursive elements that can come into play in various strategies (...) and with the shifts and reutilizations of identical formulas for contrary objectives that it also includes". (Heller1996: 102).¹⁸ We must make allowances for the complex and unstable process whereby a discourse can be both an instrument and an effect of power, but also a hindrance, a stumbling point of resistance and a starting point for an opposing strategy. Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart' (Foucault 1998: 100f.)¹⁹.

Let's summarise our experience during the journey: We can only break free from the discursive prison that language can be, if our speech-acts are not desymbolized and the meaning not obscured and repressed through censorship. We have to preserve our relationship to the 'yards of meaning' we grew up, live, laugh and play on. Act of speech is deeply bound to territorial identity, to our corner of the world and in dialogical recognition with others.

Under the Matrix, one alone is not thinkable, for there, where the subject-to becomes, its becoming is from outset a co-becoming with the unknown other (...). Difference, if remaining in the unavoidable terms of oppositions only, disintegrated into endless particles or ignored by the presence of sameness, will run the risk of continuing to threaten, terrorize and destroy the fabric of our inner and political word without a counter-balancing effect. This is not to say that the matrixial difference is peaceful, harmonious or without risks. This is not at all the case. Such as they are, its dangers are very different. (Pollock 2004: 26)

Through the basic formula of the matrixial interplay of unity/difference, of ground/figure, of world/self, of culture/individual, and mind/body the presented dialogical, depth-hermeneutical performative-scenic research

¹⁷ Depth-hermeneutical exposure is always a reflexive critique of some instituted practice, discourse, episteme, institution, and it loses its reflexive and critical character the moment in which it is abstracted from its operation and made to stand alone as a purely generalizable practice.

¹⁸ Heller, K. J. (1996). Power, Subjectification and Resistance in Foucault. *SubStance*, 25(1), 78. doi:10.2307/3685230

¹⁹ Foucault, M. (1998). *The History of Sexuality: The Will to Knowledge*. London: Penguin

and writing practice abolishes Cartesian thinking, as it enters in actu into the open intermediate space of the 'not-yet'. Not the polarising juxtaposition of these conceptual pairs, but just the **'tearing tension'** in between, a constitutive experience of difference, gives rise to the inherent dynamic potential for co-creative reformulations. There derives an open space for **articulation of difference**. The intermediary space that precedes conceptuality is formed by sensual symbolic forms of interaction, the certain kind of artistic, presentational, sensual symbolic forms of interaction, we already met during our Hero's Journey in creative forms as images, myths, rituals, dances, metaphorisation and vernacular language.

To conclude: With Foucault, I shout out once again, that I don't want to be governed like that, by that, in the name of those principles, with such an objective in mind and by means of such procedures, not like that, not for that, not by them and at that cost. This becomes the signature mark of 'the critical attitude' and its particular virtue. For Foucault, the question itself inaugurates both a moral and political attitude, "the art of not being governed or, better, the art of not being governed like that and at that cost". My final gift follows now:



Writing impulse: What if we create our own citizenship test for the (k)nowhere-land called 'Fleckchen Erde', so the residence permit can be issued.

- Who was the first citizen of our know-here-land?
 - How did they get here?
 - What were their greatest deeds?
 - Which festivity is held annually in ,Fleckchen Erde'?
 - Which ghosts are invited here?
 - What is the highest held commandment about coexistence here?
 - What is the highest held ban in our community?
 - What does the flora and fauna look like here?
- Write freely, openly, associatively. Anything goes! 7 min



Writing impulse: Write down your biographical language-journey in different 'tongues':

Mother tongue, Father tongue, Group tongue, Phantasy tongue, Vernacular tongue, Mixed tongue ... however you like.

Write freely, openly, associatively, everything that comes into your mind – anything goes and feel the differences.

Everyone claps, the applause is tremendous, the plank trembles. L'eye makes room for D'eus.

D'eu's speech on 'Art-of-Existence in Uncanny-ship'

D'eu's: *A few words about our hero's journey? Yeah I liked it, I was right in my element, riding the waves, riding the pig, touching the elephant, losing and finding home, translation, transenlatten, transenbacken to another shore of hope. But never sublaten or suplaten, yo!*

He cringes: *I want to talk about 'The Playful Art of Existence and their Uncanny-ship'*

I experienced our Hero's Journey – as a quite enlightening parabola (not parable). As you surely know, a 'parabola' is a U-shaped curve in a quadratic function. Whereas a 'parable' is a story with an intended moral lesson. Parables form the foundation for all modern major religions. I recommend listening to Tool's 'Parabola' during my final conclusion: This song focuses on the realization through our bodily experience that others share the same limitations and desires as we do, and we will all eventually fade back into nothingness, as we were before our births. Thus, "Parabola" is a celebration of life, the "holy experience" of birth, and the unlikely opportunity that we all share to be temporarily conscious of each other and the world around us. This realization "of our own mortality" urges us to treasure the life we have, use it to the best of our ability, and ignore base, unnecessary, unfulfillable desires that detract from the richness of our experience of life.²⁰

Hence, the moral lesson of my 'parabola' is: There are always things you/we don't want to know, things we/you should not know, things we/you never get to know. Things, hellbent on staying unknown, at home in secrecy and celebrating their 'heimisch/heimlich/unheimlich stage of the Art'. My reading recommendation for the following digression is: Sigmund Freud's essay on the uncanny²¹:

"The German word unheimlich is obviously the opposite of heimlich, heimisch, meaning "familiar," "native," "belonging to the home"; and we are tempted to conclude that what is "uncanny" is frightening precisely because it is not known and familiar. (...) It is not difficult to see that this definition is incomplete, and we will therefore try to proceed beyond the equation of unheimlich with unfamiliar. We will first turn to other languages. But foreign dictionaries tell us nothing new, perhaps only because we speak a different language. Indeed, we get the impression that many languages are without a word for this particular variety of what is fearful. (...) Heimlich, adj.: I. Also heimelig, heimelig, belonging to the house, not strange, familiar, tame, intimate, comfortable, homely, etc. (a) (Obsolete) belonging to the house or the family, or regarded as so belonging (cf. Latin familiaris): Die Heimlichen, the members of the household; Der heimliche Rat [him to whom secrets are revealed], now more usually Geheimer Rat [Privy Councillor], cf. Heimlicher. (b) Of animals: tame, companionable to man. As opposed to wild, e.g. "Wild animals . . . that are trained to be heimlich and accustomed to men." "If these young creatures are brought up from early days among men they become quite heimlich, friendly," etc. (c) Friendly, intimate, homelike; the enjoyment of quiet content, etc., arousing a sense of peaceful pleasure and security as in one within the four walls of his house. "Is it still heimlich to you in your country where strangers are felling your woods?" (...) Concealed, kept from sight, so that others do not get to know about it, withheld from others, cf. Geheim [secret]; so also Heimlichkeit for Geheimnis [secret]. To do something heimlich, i.e. behind someone's back; to steal away heimlich; heimlich meetings and appointments; to look on with heimlich pleasure at someone's discomfiture; to sigh or weep heimlich; to behave heimlich, as though there was something to conceal; heimlich love, love-affair, sin; heimlich places (which good manners oblige us to conceal). "The heimlich chamber" "To throw into pits or Heimlichkeit (...) "Freedom is the whispered watchword of heimlich conspirators and the loud battle-cry of professed revolutionaries." "A holy, heimlich effect." "I have roots that are most heimlich, I am grown in the deep earth." "My heimlich pranks." (Cf. Heimtücke [mischief]). To discover, disclose, betray someone's Heimlichkeiten; "to concoct Heimlichkeiten behind my back." (Geheimnis) (...) Compounds and especially also the opposite follow meaning I. (above): Unheimlich, uneasy, eerie, bloodcurdling; "Seeming almost unheimlich and 'ghostly' to him." "I had already long since felt an unheimlich, even gruesome feeling." "Feels an unheimlich horror." "Unheimlich and motionless like a stone-image." "The unheimlich mist called hill-fog." "These pale youths are unheimlich and are brewing heaven knows what mischief." Unheimlich: the name for everything that ought to have remained . . . hidden and secret and has become visible". (...) Thus heimlich is a word the meaning of which develops towards an ambivalence, until it finally coincides with its opposite, unheimlich. Unheimlich is in some way or other a sub-species of heimlich. (...) This unheimlich place, however, is the entrance to the former heim [home] of all human beings, to the place where everyone dwelt once upon a time and in the beginning. There is a humorous saying: "Love is home-sickness"; and whenever a man dreams of a place or a country and says to himself, still in the dream, "this place is familiar to me, I have been there before," we may interpret the place as being his mother's genitals or her body. In this case, too, the unheimlich is what

²⁰ <https://genius.com/Tool-parabola-lyrics>

²¹ <https://web.mit.edu/allanmc/www/freud1.pdf>

was once heimisch, homelike, familiar; the prefix “un” is the token of repression. (...) The condition under which the feeling of uncanniness arises here is unmistakable. We—or our primitive forefathers—once believed in the possibility of these things and were convinced that they really happened. Nowadays we no longer believe in them, we have surmounted such ways of thought; but we do not feel quite sure of our new set of beliefs, and the old ones still exist within us ready to seize upon any confirmation. As soon as something actually happens in our lives which seems to support the old, discarded beliefs, we get a feeling of the uncanny; and it is as though we were making a judgment something like this: “So, after all, it is true that one can kill a person by merely desiring his death!” or, “Then the dead do continue to live and appear before our eyes on the scene of their former activities!” (...) Concerning the uncanny factors of silence, solitude and darkness, we can only say that they are actually elements in the production of that infantile morbid anxiety from which the majority of human beings have never become quite free.”

*Let us retain Freud’s discovery. It is not a mere matter of translation: We call it unheimlich; you call it heimlich, others call it heimisch. To repeat his essential finding: This unheimlich place, however, is the entrance to the former heim [home] of all human beings, to the place where everyone dwelt once upon a time and in the beginning. There is a humorous saying: “Love is home-sickness”; and whenever a man dreams of a place or a country and says to himself, still in the dream, “this place is familiar to me, I have been there before,” we may interpret the place as being his mother’s genitals or her body. In this case, too, the unheimlich is what was once heimisch, homelike, familiar; the prefix “un” is the token of repression. (...) It is an everlasting attempt to handle OUR dark, uncanny continent, which is not as far away from us, as we would like it to be. Because the the ‘uncanny’ OTHER, the strangeness, the difference is WITHIN us, is splitting us as subjects, in its most bewildering shape and presents it as the ultimate condition our being with others (Kristiva 1991, 192) By recognizing OUR uncanny strangeness inside ourselves, Julia Kristeva is arguing, we shall neither suffer from it or enjoy it from outside. **The foreign is within me, hence, we are all foreigners.***



It is unavoidable to leave our familiar “Cartesian border thinking” behind, to rethink the dominant ways we represent things like our identity, history, belongings, homes, community, solidarity and utopian dreams. The important question remains: How can we exit our personal and familiar ‘cultural housing’, how could we get out of our bordered, limited box? Without a safety net and double bottom, without civil guardians, security staff, volunteer firemen (and women) or border controller, catching and containing you? And without falling into pieces? The answer is easy. Don’t stop playing, playing with words, playing language-games, playing with the world, playing while shipwrecking

Maybe you ask yourself why I sometimes speak in my hinterlandian dialect and often encouraged you to write in your own vernacular MUND_ART. That is also a nice and good play.

Dialect belongs to the vernacular speech, which Ivan Illich, a theologian, philosopher, and social critic, developed as a counterpart to stringent standardized language. For him, vernacular speech is made up of the words and patterns grown on the speaker’s own soil, as opposed to imports. Vernacular comes from an Indo-Germanic etymological root, that implies “rootedness” and “abode.” Vernaculum as a Latin word and was used for whatever was homebred, homespun, homegrown, homemade, as opposed to what was obtained in formal exchange. Vernacular speech is originally a language of immediate action and ‘not-yet’ toxified by regularities. With this term Illich brings to awareness and discussion the existence of a vernacular mode of being, doing, and making that in a utopian society might again expand into all aspects of life.

Vernacular speech belongs to the several times highlighted presentational symbols, which provide a loophole to the discursive net. It is Mund-ART / mundane art - like painting in impressionist brushstrokes. while the advanced language only draws linear contours, waiting to be filled in. It opens Articulation spaces of differences from which we can speak - using our mother tongue without fear of the uncanny TONGUE KNIFE

Mund¹ m. die durch die Lippen verschließbare Öffnung in der unteren Gesichtshälfte. Die etymologische Zuordnung von ahd. *mund* (8. Jh.), mhd. mnd. *munt*, asächs. *mund*, mnl. *mont*, nl. *mond*, a nord. *munnr*, schwed. *mun*, got. *munþs* und (mit Nasalausfall und nachfolgender Dehnung des Stammvokals) asächs. *mūð*, afries. *mūth*, aengl. *mūþ*, engl. *mouth* (ge rm. **munþa-*) ist nicht sicher bestimmbar. Möglich ist Verwandtschaft mit griech. *masásthai* (μασάσθαι, aus **μαθ-*) 'kauen, beißen' und lat. (nasaliert) *mandere* 'kauen' und Annahme von ie. **menth-* bzw. schwundstufig **m̥nth-* 'kauen, Gebiß, Mund', so daß *Mund* als 'Kauer, Beißer' gedeutet werden könnte. Wahrscheinlicher ist jedoch eine Verbindung mit kymr. *mant* 'Kinnlade, Mund' und lat. *mentum* 'Kinn, Gebäudevorsprung'; dies würde auf eine Verbalwurzel ie. **men-* 'emporragen' führen, deren in Nominalableitungen auftretende schwundstufige Erweiterung ie. **m̥nt-* eine Bedeutungsentwicklung von 'Kinn' über 'Kiefer' zu 'Mund' zeigt. **munden** Vb. 'gut schmecken' (16. Jh.). **münden** Vb. 'sich ergießen, hineinfließen, enden' (19. Jh.), wohl aus *Mündung* rückgebildet; doch vgl. ahd. *munden* 'zusammenfließen' (um 1000) sowie das Kollektivum ahd. *gimundi* n. 'Mund, Flußmündung' (9./10. Jh.), aengl. *gemýþe* n. 'Flußmündung', in Ortsnamen ahd. *Lechsgimundi*, mhd. *Gemünde*, nhd. *Gemünd(en), Schwäbisch Gmünd, Neckargemünd* und *Travemünde*. **Mündung** f. 'das Hinein-, Zusammenfließen, der Ort des Zusammenflusses' (18. Jh.), häufig in technischer Verwendung anschließend an *Mund* im Sinne von 'Öffnung', vgl. *Mündung eines Geschützes* (18. Jh.). **mündlich** Adj. 'durch den Mund geäußert, nicht schriftlich, nur in gesprochener Rede' (16. Jh.), älter *muntlische(n)* Adv. (15. Jh.). **Mundart** f. natürlich entstandene Form der vorwiegend gesprochenen Sprache einer geographisch bestimmbar Sprachgemeinschaft (17. Jh.), Ersatzwort für D **Dialekt** (s. d.). **mundfaul** Adj. 'wortkarg, redefaul' (19. Jh.), oft für größeres *maulfaul*. **Mundraub** m. 'Entwendung von Lebensmitteln in kleiner Menge zum sofortigen Verbrauch' (18. Jh.). **Mundwerk** n. 'Rede, gute Redegabe' (16. Jh.), anschließend an *Mund* als Organ zur Hervorbringung sprachlicher Laute, besonders *großes, flinkes Mundwerk* in bezug auf die Neigung zu anhaltendem, unüberlegtem, respektlosem Sprechen.

Dialektik f. 'philosophische Methode des Denkens, durch Aufstellung und Aufdeckung von Widersprüchen zur Erkenntnis zu gelangen'. Griech. *dialektikḗ* (διαλεκτική) ist die 'Kunst der wissenschaftlichen Gesprächsführung, Disputierkunst', in der griechischen Philosophie die 'Methode, durch Überwindung der Widersprüche im Gespräch zur Wahrheit vorzustoßen', zu griech. *dialékein* (διάλεγειν) 'auslesen', medial *dialégesthai* (διάλεγεσθαι) 'sich unterreden, besprechen'. Daraus stammt die Entlehnung lat. *dialectica*, die ins Dt. übernommen wird, zuerst mhd. *dialectike*, danach (16. Jh.) meist in lat. Form (doch mit dem Plur. *Dialektiken*), Anfang 17. Jh. in eingedeutschtem endungslosem Sing. *Dialektik*. Der Begriff bleibt von der Antike an Bestandteil der philosophischen Terminologie, wenn auch in unterschiedlicher Interpretation. Die *materialistische Dialektik* sucht im Widerspruch die Quelle aller Bewegung und Entwicklung aufzudecken. Die *objektive Dialektik* in Natur und Gesellschaft wird in der *subjektiven Dialektik* des Denkens und Erkennens widerspiegelt. Daher wird *Dialektik* von Engels (1878)

dialect (n.) 1570s, "language, speech, mode of speech," especially "form of speech of a region or group, idiom of a locality or class" as distinguished from the general accepted literary language, also "one of a number of related modes of speech regarded as descended from a common origin," from French *dialecte*, from Latin *dialectus* "local language, way of speaking, conversation," from Greek *dialektos* "talk, conversation, speech;" also "the language of a country, dialect," from *dialegesthai* "converse with each other, discuss, argue," from *dia* "across, between" (see **dia-**) + *legein* "speak" from PIE root ***leg-** (1) "to collect, gather," with derivatives meaning "to speak (to 'pick out words')"

dia- before vowels, *di-*, word-forming element meaning "through, in different directions, between," also often merely intensive, "thoroughly, entirely," from Greek *dia* "through; throughout," probably cognate with **bi-** and related to *duo* "two" (from PIE root ***dwo-** "two") with a base sense of "twice."

leg- (1) Proto-Indo-European root meaning "to collect, gather," with derivatives meaning "to speak" on the notion of "to gather words, to pick out words." the hypothetical source of/evidence for its existence is provided by: Greek *legein* "to say, tell, speak, declare; to count," originally, in Homer, "to pick out, select, collect, enumerate;" *lexis* "speech, diction;" *logos* "word, speech, thought, account;" Latin *legere* "to gather, choose, pluck; read," *lignum* "wood, firewood," literally "that which is gathered," *legare* "to depute, commission, charge," *lex* "law" (perhaps "collection of rules"); Albanian *mb-ledh* "to collect, harvest;" Gothic *lisan* "to collect, harvest," Lithuanian *lesti* "to pick, eat picking;" Hittite *less-zi* "to pick, gather."

dwo- Proto-Indo-European root meaning "two." bi-word-forming element meaning "two, having two, twice, double, doubly, twofold, once every two," etc., from Latin *bi-* "twice, double," from Old Latin *dvi-* (cognate with Sanskrit *dvi-*, Greek *di-*, *dis-*, Old English *twi-*, German *zwei-* "twice, double"), from PIE root

binary (adj.) "dual, twofold, double," mid-15c., from Late Lat- in *binarius* "consisting of two," from *bini* "twofold, two apiece, two-by-two" (used especially of matched things), from *bis* "double" (from PIE root ***dwo-** "two"). *Binary code* in computer terminology was in use by 1952, though the idea itself is ancient. *Binary star* in astronomy is from 1802.

dialectic (n.) 1580s, earlier *dialatik* (late 14c.), "critical examination of the truth of an opinion, formal reason and logic applied to rhetoric and refutation," from Old French *dialectique* (12c.) and directly from Latin *dialectica*, from Greek *dialektike* (*techne*) "(art of) philosophical discussion or discourse," fem. of *dialektikos* "of conversation, discourse," from *dialektos* "discourse, conversation" (see **dialect**). Originally synonymous with *logic*; in modern philosophy refined by Kant ("the theory of false argumentation leading to contradictions and fallacies), then by Hegel, who made it

als 'Wissenschaft von den allgemeinen Bewegungs- und Entwicklungsgesetzen der Natur, der Gesellschaft und des Denkens' bestimmt.

Dialekt m. 'Mundart'. Griech. *diálektos* (διάλεκτος) 'Sprache der Unterhaltung, Umgangssprache, Sprachstil, Mundart', lat. *dialectos* 'Mundart' wird im 17. Jh. als Terminus der Sprachwissenschaft (anfangs meist in lat. Form und Flexion) entlehnt; **dialektisch**¹ Adj. (Ableitung von *Dialektik*) 'die Dialektik betreffend, dieser Methode folgend, gegensätzlich, widersprüchlich' (16. Jh.), vgl. lat. *dialecticus*, griech. *dialektikós* (διαλεκτικός); dazu die Fügung *dialektischer Materialismus*.

dialektisch² Adj. (Ableitung von *Dialekt*) 'mundartlich' (19. Jh.).

mean "process of resolving or merging contradictions in character to attain higher truths." Used generally in 20c. Marxism for "evolution by means of contradictions." Related: *Dialectics*.

dialectic (adj.)

1640s, "relating to the art of reasoning about probabilities," from Latin *dialecticus*, from Greek *dialektikos* "of conversation, discourse," from *dialektos* "discourse, conversation" (see **dialect**). From 1813 as "of or pertaining to a dialect or dialects."

Don't stop playing. Don't stop examining together, what is happening in this transitional potential space, trading fragile, veiled, boxed, wrapped and submerged, either material or immaterial goods? What is happening in that potential space in between, in betwixt and beyond where the heart of the matter is moved: From outside to inside, from there to here, from other to us, from you to me, from hell to heaven, from uncanny to fine, from day to night, from dark continents to white papers? Which border patrols do we send out, when and why? Whom and what do we let pass, stop or deport and why? Which movements are permitted, tolerated or forbidden and why? There is never a point of no return. Grab a plank, co-create new friendly homelands, where the 'unheimlich/heimlich' cohabit together in fruitful tension in new utopian spaces for 'articulation of difference'.

At the end I have two gifts for you: a) a playing impulse and b) a writing impulse.

Playing impulse: SINK Relation-SHIP



(also known as Battleship), an old worldwide known pencil and paper game for two players. This strategic guessing game dates to the first World War, which turned the familiar world inside out. It is played on ruled grids on which each player's fleet of ships are marked. The locations of the fleets are concealed from the other player. Players alternate turns calling "shots" at the other player's ships, and the objective of the game is to destroy the opposing player's fleet.

The game is played on four grids, two for each player. The grids are typically square – usually 10×10 – and the individual squares in the grid are identified by letter and number. On one grid the player arranges ships and records the shots by the opponent. On the other grid the player records their own shots.

Before play begins, each player secretly arranges their ships on their primary grid. Each ship occupies a number of consecutive squares on the grid, arranged either horizontally or vertically. The number of squares for each ship is determined by the type of the ship. The ships cannot overlap (i.e., only one ship can occupy any given square in the grid).

Following are the types and numbers of ships allowed for each player.

No	Type of RELATION-Ship	Size
1	Trans-Carrier	5
2	Sub-marine	4
3	Dream-plank	3
4	Life-boat	3
5	Censor-patrol-boat	2

After the ships have been positioned, the game proceeds in a series of rounds. In each round, each player takes a turn to announce a target square in the opponent's grid which is to be 'shot at'. The opponent announces whether or not the square is occupied by a ship. If it is a "hit", the player who is hit marks this on their own 'ocean grid'. The attacking player marks the hit or miss on their own "tracking" or "target" grid with a pencil (f.e. black for "hit", white for "miss"), in order to build up a picture of the opponent's fleet. When all of the squares of a ship have been hit, the ship's owner announces the sinking of the Trans-carrier Sub-marine, Life-boat, Censor-Patrol Boat. If all of a player's ships have been sunk, the game is over and their opponent wins.

Good luck and have fun.



Writing impulse Captured uncanny moments

Reflect on our Hero's Journey, choose a very particular scene from which you extract a captured moment of the uncanny– like a photograph. It could mirror some state of your biographical being; today, yesterday or your whole life or anything in between you find and fixate.

Close your eyes, think back over your chosen 'uncanny', notice which memories, moments, colours, feelings, sensations, smells rise to the surface and call for attention.

When you are ready, describe what you have found: in the first person, the present tense.

Include all senses: sight, smell, sound, touch, taste. Include all feeling: discomfort, contentment, joy, fear, sorrow, nostalgia.

Notice who else is there, if you are alone or if there is anyone missing.

If you wish, do so again in a different tongue: dialectal, informal, high, scientific, fantasy language, English, French (...)

Write freely, openly, associatively, everything that comes into your mind – anything goes

Take your canny time!

Elephant's speech on 'Transitional Art-of-hybrid Existencie-ability'

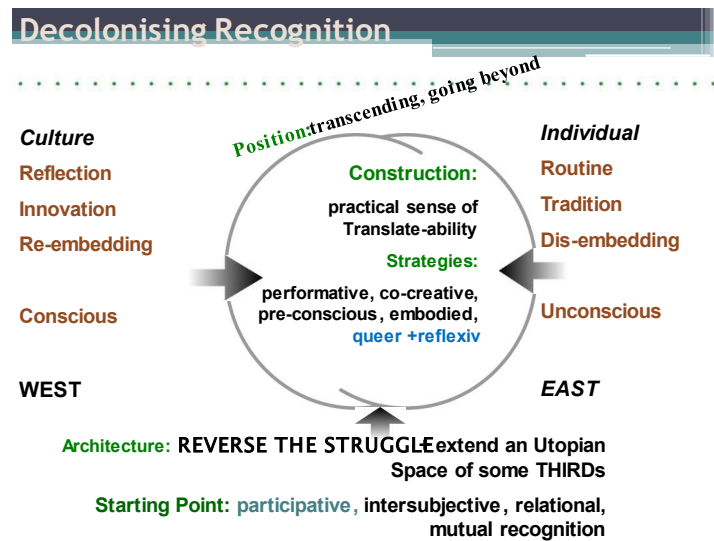
I can only agree with the two previous speakers. The elephant unsteadily positions itself on the plank. The sky cleared up and a ray of sunlight slides along its broad back and catches itself on the trunk. He is struggling to keep the audience's attention as they all want nothing more than to play 'Sink relationsSHIP', but there are not enough dry sheets of paper on board the plank, so he can get going:

VIRTUE as L'eye introduced, figures the decentered self as the nodal point in a bordermatrixial field. Uncanniness for D'eus is the homeland of new heterotopian settlements. In my statement I try to borderlink, in better wording: to translink both ideas.

My statement is dealing with the 'Transitional- Art of -Existenceability', flourishing in hybrid spaces. I know we all that "it is the free play of GESTALT that quickens the dead rigidity of form" (Buber). The yards of meaning we roamed on our Hero's Journey, sometimes resemble graveyards, where the dead are dead, all covered by deadly silence. Some were burnt down, littered, swampy, often impassable and tabooed.

Following Homi K. Bhabha²² this free play is exactly located in a hybrid transition space in between and betwixt, called 'third cultural space'

The interstitial passage liminality between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy. (...) The articulation of cultural difference problematizes the binary division of past and present, tradition and modernity, at the level of cultural representation and its authoritative address. It is the problem of how, in signifying the present, something comes to be repeated, relocated and translated in the name of tradition, in the guise of a pastness that is not necessarily a faithful sign of historical memory but a strategy of representing authority in terms of the artifice of the archaic (p. 4/ 34 f.)



*Let us first interrogate the enriching notion of 'transitional thinking', which is rooted in the concepts of transculturality. **Transculturality is a transcending bricolage to Decolonise Recognition***

Today, the concept of transculturality is central to contemporary migration studies (Welsch 1999). Transculturality goes beyond traditional outdated separatist concepts of culture, where culture is seen as a limited territory, filled by a specific ethnic group sharing a common set of concepts: knowledge, standards, values, meanings, notions of time, gender, space as well as rituals, attitudes and habits.

This ,old', so called ,spatial' formation of culture is outlined as a depository, a box,

an island, a container or a ball, in which people live, go in or out. These island must inevitably clash in order to find a way of interaction between cultures in spite of this collision. Transculturality goes beyond ,multicultural', which is referring to a diversity of cultures living together, but each cultural group does not necessarily have interactions with each other.

Both concepts, multiculturalism and interculturalism, act on the assumption that each culture is homogenous, essential and self-contained. They can neither accomplish a mutual understanding amongst the various cultures nor can they transgress or separate barriers. By contrast, transculturality breaks with the traditional monocultural container-formation of culture in favour of cultural hybridisation. As a consequence of migration, globalization, economic inter-dependencies, technical development and digitalization different cultures are intensely connected with one another. The old concept of ,mono'culture misrepresents cultures' actual form, the type of their relations and even the structure of individuals' identities and lifestyles. Nowadays, mixes

²² Bhabha, Homi (1994). Location of Culture. Routledge

and permeations constitute the main characteristics of culture. The present form is transcultural, in that it transcends classical cultural boundaries and opens transition spaces.

Looking at the dominant prefix 'trans', which means: "across, beyond, through, on the other side of, to go beyond"

<p>https://www.etymonline.com/word/trans-</p> <p>trans- word-forming element meaning "across, beyond, through, on the other side of, to go beyond," from Latin <i>trans</i> (prep.) "across, over, beyond," perhaps originally present participle of a verb <i>*trare-</i>, meaning "to cross," from PIE <i>*tra-</i>, variant of root <i>*tere-</i> (2) "cross over, pass through, overcome." In chemical use indicating "a compound in which two characteristic groups are situated on opposite sides of an axis of a molecule" [Flood].</p> <p>tere- (2) <i>*terā-</i> Proto-Indo-European root meaning "cross over, pass through, overcome." It is the hypothetical source of/evidence for its existence is provided by: Sanskrit <i>tirah</i>, Avestan <i>taro</i> "through, beyond;" Latin <i>trans</i> "beyond;" Old Irish <i>tre</i>, Welsh <i>tra</i> "through;" Old English <i>purh</i> "through."</p>

We find 'trans' in various relevant terms as; transdisciplinary, transcending (rising above or beyond limits of thought, cultural concepts, boundaries and/or borders.); transfer (to move shift, conceive from one place, person to another); translate (to transfer or turn from one set of signifying symbols to another); transpose (to change the used order of something); transversal (s.th or s.o acting, laying or being across, crosswise) transform (shaping old into new forms, designs, concepts) and at least transition as a movement, development, evolution from one place, stage, form, style, phase, context to another. I have got to stop here, there are more than 58 words with the prefix 'trans' as you subsequently can experience in my 'Writing Impulse' after my 'translinking' lecture.

He laughs. I think I find myself in 'trans' so well, because I myself am a 'transitional subject'. I stick my trunk into everything, am never here, always there, always on the move. I am a 'familiar stranger', as one of my favourite authors puts it. I would like to recommend Stewart Hall: *Familiar Stranger. Life between two islands*²³. Like he, hailing from India, I think of myself as having been the last colonial, fated to a mixed history and a continuing process of 'dis'-identification which shaped my life.

Related to the term transculturality in postcolonialism culture theory, it is exactly the transcending mode, in other words: the **transition** between two marked "islands", two cultural spheres, which opens a place for co-creation of new transcultural concepts and being. These new concepts are defined as 'third' cultural spaces, intermediate locations where we are forced to move beyond borders, mostly the barriers in our minds: Conventional ideas of 'heimat', of 'home', of identity, belonging and othering depend upon clearly defined static notions of being in one 'place', firmly rooted in a particular geographical location, a well-defined separatist culture, a In transition, past and present, inside and outside, familiar and foreign, known and not-known no longer remain separated as binary opposites but open up potential spaces 'in between' and 'in betwixt'. Here conventional patterns of cultural concepts, thoughts and perceptions are disturbed and can be disrupted just by the possibility of crossing. Exactly from this precarious transitional point complex forms of transcultural representations emerge. New, transnational and -cultural transitional models of identity and belonging, of transcending knowledge are possible which challenge the "certainty of roots" with the "contingency of routes" (Bhabha 1994).

He stopped and shakes his trunk from one side to the other in a nice transitional movement. The spectators are the audience move their eyes enthusiastically back and forth, following trunk's undulations.

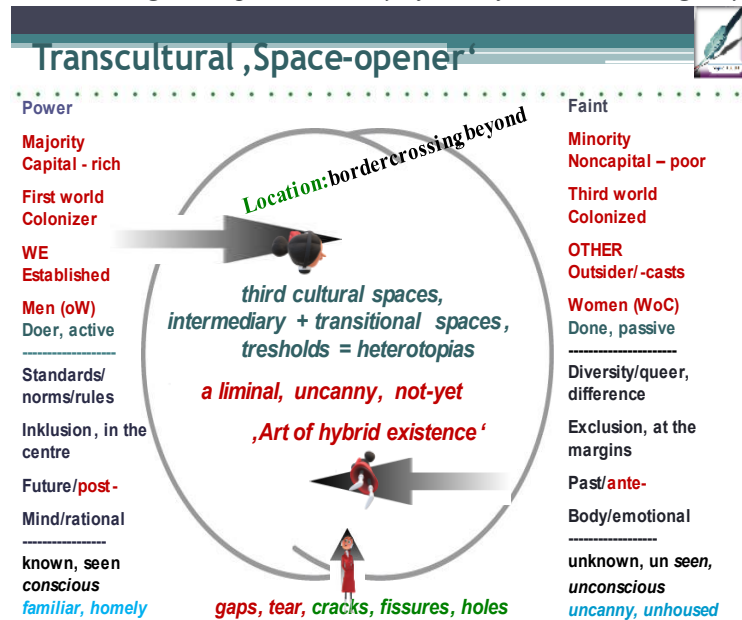
Elephant continues: Now I will focus on the core of my translinking set-ups: **Transition – an uncanny decentred, unstable, precarious and temporary foothold**

Living in between, going beyond unknown pathways can be painful, risky, scary and terrifying because we lose all our dominant identity markers, all our former certainties. Therefore, being at the border, on the edge, in this transitional third cultural space has to be described as a uncanny, unhomey situation, where all former valid narratives, guarantees, passports become invalid, forgotten or gone with the shifting wind. This extraordinary disruption brings with it trauma and anxiety – it is like 'laying down your whole life' on the edge of the border. With his notion of 'uncanny' Bhabha is just drawing on the psychoanalytic figure of thought, which D'eus has just declared. Sliding on the uncanny into Homi K. Bhabha's view conceals a chance, which can be utilized or wasted. It is wasted when we see it as something which has to be repelled, repressed and fought

²³ Hall, Stewart (2017): *A familiar Stranger. Life between two Islands*. Duke University Press

against, and in doing so we once again send the Familiar, our intimate Self out into the swamps of the dark continent. It is utilized when we understand it as a potential to reflect our shaky self-world-standing in our so called 'reflexive modernity' (Beck), with its unimaginable, rapid, uncontrollable and unsteerable dynamics.

Despite or even because of this displaced and disrupted situation the uncanny border is the place of creation, development, possibility and agency for new concepts, new stories, new narratives, new shifting ideas, in short: transcending knowledge, overcoming outdated dominant Western and Eurocentric, highly racializing and excluding, concepts. It is a way of 'out of the box-thinking' beyond exclusionary, fixed, binary notions of



identity based on 'familiar' ideas of cultural, racial and national identities and traditional preformed discursive pathways. Therefore, living in 'transition', at the border, at the edge, requires a new "art of presence", a presence which is "coming into being" just in this transitional, intermediate, interstitial time and space. Transitions are important thresholds, full of contradiction and ambivalence. Here at this uncanny place borders are fluid, contingent, multiple and shifting, capable of transforming, excluding and limiting cultural concepts into a better future where motion, transplicity, unpredictability and over all hybridity are gleefully welcome.

What does hybridity mean? Hybridity does not mean cross-fertilisation in the sense of mixed races (Métis, Creole, Muwallad, Mulatto, Half-caste, Mestizo, Cafuzo/Zambo) relating only to 'people of colour' or a hybridized rose breed like 'Sir Walter Scott', a cross-fertilisation between an English and a Scottish rose²⁴ or a 'Hyline chicken', the first chicken, to lay more than one egg a day. Hybridity articulates a flexible, processual, floating being - always in the dynamic 'acting art of change' - never discontinued. The unconscious is discontinued and shut down without the OTHER, unmoving and not uttering a thing. Just so the location of identity and culture is discontinued, shut down, unmoving and stays in the process of disappearance, if we refuse to share different meanings with OTHERS in these hybrid spaces of articulation. Bhabha and Hall both underline hybridity as creative potential in a third position beyond cartesian western checkered thinking. Hybridity, as a third movement in 'going beyond', allows for a way out of the deadlock of binarities. Please listen to a statement of Gillian Straker about her own hybridity²⁵

Hybridity is not an abstract play of colours

On a personal level. White points to her own hybridity and hints at the complex feelings this evokes, her own and those of others, and I imagine these include negative or at least ambivalent feelings. Hybridity was also implicated in my own relationship to black as a master signifier. This too evoked negative reactions from some sectors of the society. In my particular context, in the broader community black persons who had identifications with whiteness ran the risk of being called coconuts, black on the outside and white on the inside. Whites who identified with blacks ran the risk of being told they were bending over 'blackwards'. In referring to these particular epithets I focus on the response of each group to what they perceived as a defection of the other side. (...) Oppressed groups are likely to feel hybridity has been forced on them by the dominant culture. They may also feel that when members of the dominant culture claim hybridity they are engaging in re-colonization and/or making false claims in the regard. The dominant group may also feel that hybridity is being forced on them, not through brute force but through being contaminated by the other. Similarly, they may experience those that cross the line as fraudulent. (...) We can be stained and feel tainted, or we can, as in

²⁴ (Ausfalcon) English Shrub Rose Bred By David Austin. Colour: Mid pink, Flowering: Repeat Flowering, Fragrance: Strong, Old Rose, Size: Small, Shrub 80cm 80cm, Bloom Size: Small

²⁵ Straker Gillian (2007): Hybrid Identifications, Mixed Feelings. In: Psychoanalytic Dialogues 17 (2), 189 - 196

stained-glass window, be stained and feel enriched. It would seem that as hybridity in ourselves is inevitable we are best able to move forward creatively if we approach hybridity with some recognition of ambivalence. – otherness and hybridity are the fuel of passion and lead us into the registers of love and hate.

Now crucial questions arise: How is hybridity influenced and constituted by one's unique position in society, culture and especially hierarchy? Which role does 'mutual recognition' play in this, as according to Straker, „it is recognition that will allow us to embrace both the good and the bad of it, needing neither to idealize the identification that informs them nor to denigrate them?

While 'mapping' implies a cartographical component and definition, which leads to an alphabetically organized list of locations, transitional thinking/doing/creating/being remains hybrid. The reflexive transmatrixial discourse however, proceeds in a completely different mode of thinking, characterised by an intercategory attitude of cognition that is constantly on the 'articulatory precipice'. The focus changes from moments of identity to moments of alterity, because cultural identity work, characterised by de-location, decentration and discontinuity, is nothing more and nothing less than a fleeting-fluid fixation of translocal, transhistorical and transindividual ambivalences in 'articulation spaces of difference' that (dis)place themselves interspatially. Bhabha stresses the importance of 'performance' to co-create new cultural patterns and suggests that imaginative crossings of borders are as important as physical crossings of borders. Thus, it derives to a 'Transitional Art of Existence'.

*Related to our wish to build an artistic- research home, our Fleckchen Erde, a virtual archive of the 'Unseen', the 'transitional being' opens up a gap instead of a map. Closing with an 'Etymological transition from map to cap, there is nothing more to say, that **Translation** is posing the most pressing question about awareness, identity, identification and position in a floating matrixial web. Because, all - the subaltern, the ghost and the unconscious - speaks all the time: **We** are simply unable to hear **them**. We can use playful translation as a way to rip apart from **our** Western way of Cartesian binary representation to understand **them**. Doing so, the desired 'virtue' could be framed with 'translateability'.*

*It is Walter Benjamin, the master of the suffix-appendix *ability, who created this neologismus. The "-ability" (-barkeit, in German) of concepts and literary forms traverses the whole of Benjamin's oeuvre, from "impartibility" and "criticizability" through the well-known formulations of "citability," "translatability," and, most famously, the "reproducibility". Nouns formed with this suffix, it has to be pointed out, refer to a possibility or potentiality, to a capacity rather than an existing reality. ²⁶ That's why I would like to invite you to two trans-linking writing impulses:*

<p>'Etymological transition form map to gap' https://www.etymonline.com/word/*ghieh-</p> <p>map (n.) "drawing upon a plane surface representing a part or whole of the earth's surface or the heavens, with the various points drawn in proportion and in corresponding positions," 1520s, a shortening of Middle English <i>mapemounde</i> "map of the world" (late 14c.), and in part from French <i>mappe</i>, shortening of Old French <i>mapemonde</i>. Both the fuller English and French words are from Medieval Latin <i>mappa mundi</i> "map of the world." The first element is from Latin <i>mappa</i> "napkin, cloth" (on which maps were drawn), "tablecloth, signal-cloth, flag," said by Quintilian to be of Punic (Semitic) origin (compare Talmudic Hebrew <i>mappa</i>, contraction of Mishnaic <i>menaphah</i> "a fluttering banner, streaming cloth"). The second element is Latin <i>mundi</i> "of the world," from <i>mundus</i> "universe, world" (see mundane). Commonly used 17c. in a figurative sense of "epitome; detailed representation of anything." To put (something) on the map "bring it to wide attention" is from 1913.</p> <p>map (v.) 1580s, "to make a map of," from map (n.). Related: <i>Mapped, mapping</i>. To <i>map (something) out</i> in the figurative sense is from 1610s.</p> <p>gap (n.) early 14c., "an opening in a wall or hedge; a break, a breach," mid-13c. in place names, from Old Norse <i>gap</i> "chasm, empty space," related to <i>gapa</i> "to gape, open the mouth wide," common Proto-Germanic (cognates: Middle Dutch, Dutch <i>gapen</i>, German <i>gaffen</i> "to gape, stare," Swedish <i>gapa</i>, Danish <i>gabe</i>), from PIE root *ghieh- "to yawn, gape, be wide open." From late 14c. as "a break or opening between mountains;" broader sense "unfilled space or interval, any hiatus or interruption" is from c. 1600. In U.S., common in place names in reference to a deep break or pass in a long mountain chain (especially one that water flows through), a feature in the middle Appalachians.</p> <p>gap (v.) 1847, "to make gaps" (transitive); 1948 "to have gaps" (intransitive), from gap (n.). Related: <i>Gapped; gapping</i>.</p>
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²⁶ Weber, Samuel (2007): Benjamin's -Abilities https://www.researchgate.net/publication/37713738_Benjamin's_-Abilities

***ghieh-**

Proto-Indo-European root meaning "to yawn, gape, be wide open."

It forms all or part of: **chaos; gap; gasp; hiatus; yawn.**

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *vijihite* "to gape, be ajar;" Greek *khainein*, Latin *hiare* "to yawn, gape;" Old Church Slavonic *zinoti* "to open (one's mouth);" Russian *razinut'*, Serbo-Croatian *zinuti*, Lithuanian *žioju, žioti*, Czech *zivat* "to yawn;" Old English *ginian, gionian* "open the mouth wide, yawn, gape," Old Norse *gina* "to yawn," Dutch *geeuwen*, Old High German *ginen* "to be wide open," German *gähnen* "to yawn."

chaos (n.)

late 14c., "gaping void; empty, immeasurable space," from Old French *chaos* (14c.) or directly from Latin *chaos*, from Greek *khaos* "abyss, that which gapes wide open, that which is vast and empty," from **khnwos*, from PIE root ***ghieh-** "to yawn, gape, be wide open."

Meaning "utter confusion" (c. 1600) is an extended sense from theological use of *chaos* in the Vulgate version of "Genesis" (1530s in English) for "the void at the beginning of creation, the confused, formless, elementary state of the universe." The Greek for "disorder" was *tarakhe*, but the use of *chaos* here was rooted in Hesiod ("*Theogony*"), who describes *khaos* as the primeval emptiness of the Universe, and in Ovid ("*Metamorphoses*"), who opposes *Khaos* to *Kosmos*, "the ordered Universe." Sometimes it was personified as a god, begetter of Erebus and Nyx ("Night").

Meaning "orderless confusion" in human affairs is from c. 1600. *Chaos theory* in the modern mathematical sense is attested from c. 1977.

hiatus (n.)

1560s, "break or opening" in a material object, especially in anatomy, from Latin *hiatus* "opening, aperture, rupture, gap," from past participle stem of *hiare* "to gape, stand open," from PIE root ***ghieh-** "to yawn, gape, be wide open." Sense of "gap or interruption in events, etc.;" "space from which something requisite to completeness is absent" [Century Dictionary] is recorded from 1610s.

gasp (v.)

late 14c., *gaspen*, "open the mouth wide; exhale," of uncertain origin, perhaps from Old Norse *geispa* "to yawn," or its Danish cognate *gispe* "gasp," which probably are related to Old Norse *gapa* "open the mouth wide" (see **gap** (n.)). Related: *Gasped; gasping.*

gasp (n.)

1570s, from **gasp** (v.). Earliest attested use is in the phrase *last gasp* "final breath before dying." *To gasp up the ghost* "die" is attested from 1530s.



Writing impulse: What if we fix all ‘floating signifiers’, which come up into your mind, with the ‘prefix’ *trans.

See what happens and how the ‘yards of meaning’ are changing, shifting, sliding ...

Take your favourite creation and give it life in a little story. If you like, do so again in a different tongue: dialectal, informal, high, scientific, fantasy language, English, French (...)

Write freely, openly, associatively. Anything goes! 21 min

Words related to trans-

*tere-	cis-	betray	tradition	traduce	traffic	traitor	trajectory
trance	transact	transaction	trans-atlantic	transcend	transcontinental	transcribe	transducer
transect	transept	transfer	transfigure	transfix	transform	transfuse	transfusion
transgender	transgress	transgression	transient	transit	transitive	translate	transliterate
transliteration	translocation	translucent	transmigration	transmit	transmutation	transmute	transnational
trans-oceanic	transparent	transpire	transplant	transpontine	transport	transpose	transsexual
transsexualism	transubstantiation	transverse	transvestite	transylvania	travesty	traviata, la	treason
tres	trespass						



Writing impulse: What if we write a not-yet-known story about ‘threshold times + spaces’? ²⁷

Carefully go through the ‘etymological transition from map to gap’. Get inspired from the polyvocal voice in it, *ghieh with gaps, hiatus.

Did you know that German Gans/English Goose alludes to the gap that opens when the goose hisses hoarsely with its beak open? (► see below the etymological rooting- then go on):

<p>https://www.dwds.de/wb/Gans</p> <p>Gans f. zu den Schwimmvögeln gehörendes, aber vor allem auf dem Lande lebendes Haustier. Der Vogelname ahd. (9. Jh.), mhd. <i>gans</i>, asächs. aengl. <i>gōs</i>, engl. <i>goose</i>, mnd. <i>gōs</i>, <i>gās</i>, mnl. nl. <i>gans</i>, anord. <i>gās</i>, schwed. <i>gås</i>, got. *<i>gansus</i> (zu erschließen aus span. <i>ganso</i>), germ. *<i>gans-</i> führt mit aind. <i>hamsāh</i> ‘Gans, Schwan’, griech. <i>chēn</i>, Genitiv <i>chēnós</i> (χῆν, χῆνός), lat. <i>anser</i> (aus *<i>hānser</i>) ‘Gans’, air. <i>gēiss</i> ‘Schwan’, lit. *<i>žqsis</i> ‘Gans’ auf einen alten s-Stamm ie. *<i>ghans-</i> ‘Gans’, der zu einer Erweiterung ie. *<i>ghan-</i> der Wurzel ie. *<i>ghē-</i> ‘gähnen, klaffen, offenstehen’ (s. ☐ gähnen) gebildet ist. Die Namengebung knüpft an das heisere Fauchen mit aufgesperrtem Schnabel an, wie auch <i>gähnen</i> als ‘hörbar ausatmen’ zu verstehen ist.</p> <p>gähnen Vb. ‘(vor Müdigkeit oder aus Langeweile) den Mund unwillkürlich weit öffnen und tief ein- und ausatmen, klaffen, weit offen liegen’, ahd. <i>ginēn</i> (8. Jh.), <i>ginōn</i> (um 900) ‘den Mund aufsperrn, gähnen’, mhd. <i>ginen</i>, <i>genen</i>, asächs. <i>ginon</i>, mnd. <i>gēnen</i>, mnl. <i>ghēnen</i>, aengl. <i>ginian</i>, <i>geonian</i>, anord. <i>gina</i>, ablautend ahd. <i>geinōn</i> ‘gähnen, den Mund öffnen’ (9. Jh.), aengl. <i>gīnan</i> ‘klaffen, gähnen’, engl. <i>to yawn</i>, anord. <i>gīna</i> gehören mit griech. <i>cháskein</i> (χάσκειν), <i>chāinein</i> (χαίνειν) ‘gähnen, klaffen’, <i>chásma</i> (χάσμα) ‘klaffende Öffnung’, <i>cháos</i> (χάος) ‘leerer Raum, Luftraum’, lat. <i>hiāre</i> und <i>hiscere</i> ‘gähnen, klaffen, aufgesperrt sein’, lit. <i>žióti</i> ‘gähnen, den Mund aufsperrn’, aslaw. <i>zinōti</i> ‘gähnen, klaffen, den Mund öffnen’ und <i>zījati</i> ‘den Mund aufreißen’, russ. <i>zinut</i> (зину́ть) und <i>zját</i> (зю́ять) ‘den Mund aufsperrn, gähnen’ zu der den Gähnlaut nachahmenden Wurzel ie. *<i>ghēi-</i>, *<i>ghē-</i> ‘gähnen, klaffen, offenstehen’; verwandt sind.</p>	<p>https://www.etymonline.com/search?q=goose</p> <p>goose (n.) "a large waterfowl proverbially noted, I know not why, for foolishness" [Johnson], Old English <i>gos</i> "a goose," from Proto-Germanic *<i>gans-</i> "goose" (source also of Old Frisian <i>gos</i>, Old Norse <i>gas</i>, Old High German <i>gans</i>, German <i>Gans</i> "goose"), from PIE *<i>ghans-</i> (source also of Sanskrit <i>hamsah</i> (masc.), <i>hansi</i> (fem.), "goose, swan;" Greek <i>khen</i>; Latin <i>anser</i>; Polish <i>gęś</i> "goose;" Lithuanian <i>žqsis</i> "goose;" Old Irish <i>geiss</i> "swan"), probably imitative of its honking. Spanish <i>ganso</i> "goose" is from a Germanic source. Loss of "n" sound before "s" is normal in English (compare tooth). Plural form <i>geese</i> is an example of i-mutation. Meaning "simpleton, silly or foolish person" is from early 15c. To <i>cook one's goose</i> first attested 1845, of unknown origin; attempts to connect it to Swedish history and Greek fables are unconvincing. <i>Goose-egg</i> "zero" first attested 1866 in baseball slang, from being large and round. The goose that lays golden eggs (15c.) is from Aesop.</p> <p>yawn (v.)c. 1300, <i>yenen</i>, <i>yonen</i>, from Old English <i>ginian</i>, <i>gionian</i> "open the mouth wide, yawn, gape," from Proto-Germanic *<i>gin-</i> (source also of Old English <i>giwian</i>, <i>giowian</i>, <i>giwan</i> "to request," Old Norse <i>gina</i> "to yawn," Dutch <i>geeuwen</i>, Old High German <i>ginen</i> "to be wide open," German <i>gähnen</i> "to yawn"), from PIE root *<i>ghieh-</i> "to yawn, gape, be wide open." Modern spelling is from 16c. Related: <i>Yawned</i>; <i>yawning</i></p>
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If you like, use the free-writing tool we already know as clustering ►

In a second step, look at your cluster and choose your favourite creation.

In a third step, give it life in a little story with an attractive title.

If you wish, do so again in a different tongue:

dialectal, informal, high, scientific, fantasy language, English, French (...)

Write freely, openly, associatively. Anything goes + and take your transitional time.



CLUSTERN/ CLUSTERN



- ☞ Write your topic the midst of the cluster and circle it = the **core-word**
- ☞ Promptly write down your following ideas, without evaluating or putting them in a line
- ☞ Surround each idea with another circle and connect it to the previous thoughts. This results in cores of associative chains.
- ☞ Try not to force anything if you momentarily stop making progress.
- ☞ Simply take a look at your existing cluster and wait for other ideas.
- ☞ **Everything is allowed!**

²⁷ Reading Recommendation: Der Schwellenatlas (Treshold map) <https://archplus.net/de/ausgabe/191/192/>

You are invited to read my creation, while listening to a 'snowgoose-song'²⁸:

Ich gähne das Lied der Schwellenzeit, hinein, hinaus, laut, leise, verliere mich darin, einem heiser sanften Ausfauchen, dem man nichts entgegensetzen kann. Es gähnt sich wie von selbst, auch wenn es ein anderer tut. Ich vermag es, diesen Ansteckungsvirus zu verbreiten, besser jeder Virologe, der noch immerfort und viel zu lange meine Hand hält. Aber dann gehe ich doch weg. Spreize die Beine in einem unwillkürlichen Nacheinander, Schritt für Schritt gehe ich zur Türe hinaus. Verweigere das Verweilen auf der Schwelle. Gehen ist ein stetes Überschreiten einer Schwelle. Gehen und Gähnen haben viel gemeinsam, bezeichnen ihre Wortwurzeln doch das Aufklaffen von etwas Zwei-igem, das an einem Knotenpunkt zusammengenäht ist. Wie bei einer Gans, die nach ihrem heiseren Ausfauchen und ihrem dabei aufgesperrten Schnabel benannt ist. Bringt sie in den Schweinestall, reitet die Schweine, jagt alle auf die weiten Felder hinaus und versucht den Flügel der vorbeifliegenden Schneegans zu erwischen.

Mole's speech on 'Art-of-presentational-Existence'

The audience sway clapping to the beat of the music. They grab each other's hands and form a swinging circle. The plank slides back and forth. Last but not least the mole is speaking, the comrade who last joined our party on the Hero's Journey. He stands up, small but powerfully eloquent:

Thank you, for enlightening transitional-links. I understand that what Homi K. Bhabha calls 'articulation of differences' is an utterance of new cultural meaning, strategies and identities. My great academic idol now, Alfred Lorenzer describes the way how we can play the 'art of-existence', using presentational symbolization, paining word-images..

For this he envisioned the concept of sensual-symbolic forms of interaction, as aesthetic symbols of art, dream images, myths and metaphors, which correspond to Susanne Langer's concept of presentational symbolism. Presentational symbols are polyvocal and ambiguous, standing for a central realm of experience in which we give expression to impressions in an ART-WORK as an image, a dance figure, a musical variation, an installation or a scenic-performative writing. According to Susanne Langer language has a linear, discrete, successive order. Words are strung one after another like beads on a rosary. Using a metaphor, she compares language as discursive symbolisation to a wardrobe of clothes, in which each piece of clothing, used sequentially or is placed side by side on a clothesline, like a series of flagships. Remember the LGBTQ+strips. In contrast to the discursivity of language, presentational symbols allow for superimpositions and ambiguities - as in the case of garments that people wear over each other on their own bodies or throw into the laundry bag.

He lifts the heavy laundry bag that lies at his feet and shows it to the audience. *What's in there*, asks one of the hungry ghosts, *something to eat?* The mole smiles mischievously: *Wait and see, that's a surprise for later.*

Thus, presentational symbols such as artistic figures (dance, music, pictures, metaphors, vernacular speech) or performative practises (myth, rituals, dreams) operate independently of discursive elements with their fixed, stringent meanings. Following Lorenzer they pave the 'royal path' to the unconscious, which is longing to be revealed. They provide and fill a 'potential space' to leave pre-given and determined discursive pathways, an open field of trial and experimentation, of seeking and finding. They allow remarkable complexity, polyvocality and ambiguity. They are a way out of the entangling power matrixial nets, enclosing us. They are the tiny 'tear in the fabric' of our matrixial discursive power, which Butler is looking for, allowing a travers of the cartesian binary demarcations between mind/body, either/or, we/other, external/internal, rule/taboo, conscious/unconscious, seen/unseen. With these forms of interactions, the previously unspeakable can be communicated in an ambiguous, double-coded, jumbled, polyvocal form. As individuals, we are thus caught, but not trapped, in the matrixial web of discursive power.

The good news of today's shipwrecking: We are now able going beyond discursive cartesian power boundaries, if we don't put this wonderwork in the laundry bags, under the carpet, as skeletons in our closet or in our cellars, hidden from public, not to use, forbidden to touch and take-away.

But the yards of meanings resemble graveyards, where the dead are dead, all covered in deadly silence and only uncanny ghosts roam around in shadowy corners and perform their dances. If we don't enliven the

²⁸ <https://www.youtube.com/watch?v=P0v9vd4JEeo>

presentational playground with our ideas, desires, wishes and dreams, just because they do not match the currently valid cultural concepts.

What is blocking the potential playground and our artistic stage of freedom?

We have seen all that and experienced it. During our travels through the borderlands we passed by several yards of meaning, roamed them or found only locked doors. Some were bombed, devastated, reduced to rubble. Some others glittered in a deceiving 'as if' like a mirage of Las Vegas in the desert sun. Cracks, craters, weathering and destruction, built upon, cemented over, vanished with imposing highways, bulky showrooms, colourful advertising banners, thick coats of paint on every facade. The inside is not what is promised. Empty appearance.

Referring to language-games, Lorenzer talks of 'language-destruction' or 'desymbolisation', managed by censorship. (Supra) individual and cultural repression does its destructive work, the doubled forces of censorships are poised to attack, blame, excommunicate desymbolise the unwanted languages-games into unconscious figures. The desymbolised 'form of interaction' loses its meaningful symbolic features and falls back again into a mere stimulus-reaction pattern. They descend as phantomic, blank shadows in the dark, swampy continent. In that case, the words we use remain empty phrases, just hollow clichés, crudely drawn or empty signifiers, separated from their vivid content and meanings shaped by life. Some experiences have not yet found a fitting expression in the common, generally accepted discourse of our culture and are subject to the 'societal production of unconsciousness' (Erdheim).

"The word, for its part, loses its relation to sensual practice, it becomes an emotionless, empty sign. (...) Desymbolised language signs (...) remain in the conscious, where they can be easily manipulated. In this state they are no longer capable of embodying the specific quality they originally contained and which was originally experienced. As a result, they lend themselves to behaviour that is little more than calculating and coldly rational" (Lorenzer 70:53).

Definitely in all desymbolized cases we can find the basis for human resistance, creativity and change, because the fact that an experienced, meaningful scene has not achieved or has lost its symbolisation does not mean that it lies dormant or is deleted. In embodied practices, enactments and performativity it arises again and again, silently affecting behaviour, attitudes and habits, waiting to get out of its immaturity to be symbolised.

Second good news of the day: Like the subaltern and the hungry ghosts, the unconscious speaks all the time. We are simply unable to understand and to playfully translate it. In line with the trans-linking Elephant, I raise the often called 'individual or social or cultural unconscious' to 'transcultural conscious'. Paraphrasing Wittgenstein, there is 'no such thing as a word as an isolated thing', separated from the way people live – I deduce that there is no such thing as individual conscience (or a social or cultural one), it is firmly rooted in its transcultural matrix. It is filled with flooding/floating signifiers from everywhere and everytime, as we right now experience while surfing on their waves, heading to Gheluc.

*I am not always sure if 'floating signifiers' always are 'empty signifiers' or 'open signifiers', not even after working through various basic works of the French theorists in the fields of semiotics, deconstructivism, post-structuralism and philosophy of language. In the nutshell of my interpretation 'floating, empty and open signifiers' are often used synonymously, which due to their nature all resist a linear, fixed and unitary meaning. They remain open to **different** meanings in **different** contexts. Even if there is a theoretical **difference** claimed between these three variations 'open, empty, floating', they all three mean whatever their interpreters want them to mean or believe what they should mean. From this perspective, the vague, ambiguous and variable or non-existent significant properties provide a big chance to change the existing, predetermining "discursive power matrixes".*

In comparison with Lorenzer's theory of symbolisation and desymbolisation (→ Part I. Level 2) 'empty, open and floating signifiers' can be understood on one hand as 'desymbolised forms of interaction', stuck in the dark, shady and muddy continent of the unconsciousness. According to Lorenzer, the destruction of the language-game results in stripping away and 'excommunicating' of language's scenic content. They have lost, repressed and/or concealed their significant and enriching 'yards of meaning'. Effects are the risk of manipulation and falling prey to the appeal of ideology and propaganda. Lorenzer, as a critical theorist, claims that ideology and mass suggestion work in part through language destruction. In this sense, what Lorenzer referred to as a hollowed 'cliché' is similar to empty, open and some floating signifiers.

A good example is the already mentioned "self-managerial, entrepreneurial discourse" (→ Act I, Part 2, Level 6), in which the value of 'self-determination' got lost, transmuted to a stereotyped, hackneyed or trite neoliberal

eral phrase. Entrepreneurial speech is covering, more repressing the rich yards of meanings. All its self-made-clichés have lost its emancipatory realm, it degenerates into voluntary self-control. If you do not succeed to live as entrepreneurial self, it is your fault – your very individual fault. Societal, cultural and historical connections wafting in a mist. Neoliberalism seeks to universalise the principles of competition found in capitalist markets throughout society. It recognises, however, that such markets do not suddenly appear and run all by themselves. They need competitive subjects to complement them: reduced to self-acting entrepreneurial selves.

Another example is the ‚Political Correctness-Speech‘, which pretends to prevent discrimination, to promote equity and equality, but often remains on a superficial, discursive level, that does not touch the core of the taboos. Quite the contrary: it obfuscates even more in a continual ‚as-if‘. With PC the speech itself is corrected by invisible masters of corrective services. Mr. Google, an americanized big brother is not only watching us, Mr. Google is putting the ‚right words‘ into our mouth and mind. This kind of PC-speech is one dimensional, nothing behind, nothing in front and nothing in between. Unpleasant, uncomfortable, painful, grievable truths and realities are gift-wrapped, yet are as **present** as ever.

Regarding the PC speech, we noticed that the meaning of skin colour slides and floats. According to Stewart Hall it is a ‚floating signifier‘, therefore we should name us PoSC (people of skin-colour), as no skin is without colour and white is the most colourful race at all. As Frantz Fanon says: „When people like me, they like me in spite of my color. When they dislike me, they point that it isn‘t because of my color. Either way, I am locked in to the infernal circle.“. Let us turn things around and open inclusive circles.

“Race is one of those major concepts [just as gender, class, sexuality and age] which organize the great classificatory systems of difference which operate in human societies. And signifiers refer to the systems and concepts of the classification of a culture to its ‚making meaning practices‘. And those things gain their meaning not because of what they contain in their essence, but in the shifting relations of difference which they establish with other concepts and ideas in a signifying field. Their meaning, because it is relational and not essential, can never be finally fixed, but is subject to the constant process of redefinition and appropriation.”²⁹

From his perspective PC speech also stand for ‚postcolonial‘, a term which supersedes the older paradigm ‚Third World‘ accompanied by anumber of familiar terms: imperialism, neocolonialism, neo-imperialism,



post-imperialism, post-coloniality - a verbal counter strike against the New World Order after the Gulf War, heading for a better future. PC therefore is considered to be a double designation for critical discourses around hegemonial, colonial relations and their aftermath. The prefix ‚post‘ figures as an empty, floating, desymbolised signifier without any content, because we don‘t know what the future will and can bring. It stands as an empty husk for a somehow ‚better‘ stage of development, burying the past. To quote the German philosopher Odo Marquard: ‚Ohne Herkunft keine Zukunft (without origin no future)‘. Nevermind, we can refill ‚empty POST-boxes with new colourful, rooted PoSC-people living on enriching rhizomic terrotorities.

Positively interpreted: ‚floating signifiers‘ are slippery, incomplete but never lost for it was never really possessed, a ‚not-yet‘ may still be experienced, filled more compelling via presentational symbolization rather than in the logical rigours of explicatory language. To illustrate once more, speaking in line with L‘eye, there

²⁹ <http://post-what.com/2015/04/stuart-hall-race-as-a-floating-signifier/>

is no reason to deny the reality of differences. What matters is the system we use to make sense and how we organize these differences.

If language shapes the world, we can use it, we can deconstruct and reconstruct it. Doing so, we finally change the binary landscape of differences. I do not get tired of repeating: The 'yards of meaning' resemble graveyards, where the dead are dead, all covered by deadly silence – only hungry ghosts rise from graves, roam around the corner and perform dances. Acting in presentational symbolization we have always the freedom to join their dances. Especially dances are presentational symbols, going beyond the dead rigidity of discursive forms.

Scenic-performative writing – impulses are dancing with words. With them we step directly into the tension between the floating differences, between writing and reading, speaking and listening to empower the **not-yet**, waiting to be kissed awake. **Scenic-performative writing** walks along the outlined **'royal road'** to the bewildered land of unconsciousness, riding on presentational symbols of arts to pass the interstitial passage between unconscious and conscious in order to enliven the **'potential space'** in between and betwixt. Their creative strategies lie on a sensual-symbolic level - as such they are not necessarily cognitively structured. They are preconscious and precede linguistic symbolisation. They run through playful invention, ritualised repetition, dramatic "making" or condensed metaphorisation. With them, the everyday micro-practices of reinterpreting the conventional, the normative, the discursive power net of meaning can be transcended. This is where the potential for change lies, both individually and collectively. He stops his engaged lecture as L'eye asks: Why is it precisely there that the potential for change lies?

The mole continues: *Because the order of experience, the order of things and the order of words are not congruent. They do not completely merge into one another. In Lorenzer's dialectic conception of symbols, the gap in between holds the potential for tension that stimulates innovation. As a fundamental experience of difference, it permeates the scenic production of symbols and remains anchored in the produced symbols themselves - they are symbolic forms of interaction between inner, physical and outer, social reality. This basic dialectical tension cannot be eliminated; as a constitutive development of 'sliding difference', it constantly pushes for mediation and balancing. It is the basis and motor of becoming oneself as well as of the formation of cultural identities. Although rituals, like the play for the child, are at an intersection between illusion and reality, they become reality in the public arena. In such displays, participants come to their belief and truth as they perform it: in song, prayer, penance or proxy conversion. In the ritualised repetition, in the making, the imagined, sensually-symbolised reality finally becomes more real than reality itself. Individual as well as collective symbol formation starts from that blank, but differing space. It begins with a playful self-disposal and continues as a double-coded interplay on an "axis of ambivalences": between illusion and reality, self and other, self and world, life and death. Ritual repetition is fun, do not hesitate to repeat all the previous writing exercises. Worry not! More will come along after the sermon is done.*

With these depth hermeneutically inspired 'Writing – Art' we constantly open the doubly closed thresholds situated between on the one hand what is known, visible, audible, speakable, conscious and culturally acceptable and normal on the surface and on the other hand what is unknown, invisible, silent, muted, unconscious and culturally repressed and taboo: hidden behind the cultural gaze, blurred by societal waters, unreachable beyond walkable tracks. Doing so we attempt to break the waves, illuminate the darkness, seeking and finding pathways in order to transfer, transform, transgress the potential of not-yet-conscious into utopian ways of living, articulations and identities.

L'eye applauds: *Formidable, now I know how to live 'virtue' - in presentational symbolization, as an ongoing 'Art of dancing on slippery difference with words-Existence'. We only have to question the valid discursive formations for their inherent occlusions. Occlusions are matrixial nodal points, like PC, Post- and other floating signifiers, which only perform pseudo critique. Which only pretend and on the contrary sew up the longed-for tear in the fabric.*

She opens her small note-book, reading:

“For critique to operate as part of a praxis, for Adorno (und uns alle) is for it to apprehend the ways in which categories are themselves instituted, how the field of knowledge is ordered, and how what it suppresses returns, as it were, as its own constitutive occlusion”. (Butler 2001,2)

Etymological passage from occlusion over closure and conclusion to KEY
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occlusion (n.)

"act or fact of being stopped up," 1640s, from Medieval Latin *occlusionem* (nominative *occlusio*), noun of action from past-participle stem of Latin *occludere* (see **occlude**). Dentistry sense "position of the two sets of teeth relative to each other when the mouth is closed" is from 1880.

occlude (v.)

"to shut up or stop up so as to prevent anything from passing through," 1590s, from Latin *occludere* (past participle *occlusus*) "shut up, close up," from assimilated form of *ob* "in front of, against" (see **ob-**) + *claudere* "to shut, close" (see **close** (v.)). Of teeth, "come in contact with another tooth," 1888. Related: *Occluded*; *occluding*.

lose (v.)(klōz), c. 1200, "to shut, cover in," from Old French *clos-* (past participle stem of *clorre* "to shut, to cut off from"), 12c., from Latin *clausus*, past participle of *claudere* "to shut, close; to block up, make inaccessible; put an end to; shut in, enclose, confine" (always *-clusus*, *-cludere* in compounds), from PIE root ***klau-** "hook," also "peg, nail, pin," all things used as locks or bolts in primitive structures. Also partly from Old English *beclysan* "close in, shut up." Intransitive sense "become shut" is from late 14c. Meaning "draw near to" is from 1520s. Intransitive meaning "draw together, come together" is from 1550s, hence the idea in military verbal phrase *close ranks* (mid-17c.), later with figurative extensions. Meaning "bring to an end, finish" is from c. 1400; intransitive sense "come to an end" is from 1826. Of stock prices, from 1860. Meaning "bring together the parts of" (a book, etc.) is from 1560s. Related: **Closed**; **closing**.

close (adj.)

(klōs), late 14c., "strictly confined," also "secret," from Old French *clos* "confined; concealed, secret; taciturn" (12c.), from Latin *clausus* "close, reserved," past-participle adjective from *claudere* "stop up, fasten, shut" (see **close** (v.)); main sense shifting to "near" (late 15c.) by way of "closing the gap between two things." Related: *Closely*.

Meaning "narrowly confined, pent up" is late 14c. Meaning "near" in a figurative sense, of persons, from 1560s. Meaning "full of attention to detail" is from 1660s. Sense of "stingy, penurious" is from 1650s. Of contests, from 1855.

Close call "narrow escape" is from 1866, in a quotation in an anecdote from 1863, possibly a term from the American Civil War; *close shave* in the figurative sense is 1820, American English. *Close range* (n.) "a short distance" is from 1814. *Close-minded* is attested from 1818. *Close-fisted* "penurious, miserly" is from c. 1600, on the notion of "keeping the hands tightly shut."

close (n.)

(klōz), late 14c., "act of closing, conclusion, termination," from **close** (v.). Also in early use "enclosure, enclosed space" (late 13c.), from Old French *clos*, noun use of the past participle. Specifically in music, "conclusion of a strain or passage," 1590s.

close (adv.)

(klōs), "tightly, with no opening or space between," from **close** (adj.).

***klau-**

also **kleu-*, *klēu-*, Proto-Indo-European root meaning "hook, crook," also "crooked or forked branch" (used as a bar or bolt in primitive structures).

It forms all or part of: **anschluss**; **autoclave**; **clause**;

claustrophobia; **claves**; **clavichord**; **clavicle**; **clavier**; **claviger**; **clechy**; **clef**; **cloison**; **cloisonne**; **cloister**; **close** (v.); **close** (adj.); **closet**; **closure**; **cloture**; **clove** (n.1) "dried flowerbud of a certain tropical tree, used as a spice;" **cloy**; **conclave**; **conclude**; **disclose**; **enclave**; **enclose**; **exclude**; **foreclose**; **include**; **occlude**; **preclude**; **reclude**; **seclude**; **slot** (n.2) "bar or bolt used to fasten a door, window, etc."

It is the hypothetical source of/evidence for its existence is provided by: Greek *kleis* "bar, bolt, key; collar-bone," *klobos* "cage;" Latin *clavis* "key," *clavus* "nail," *claudere* "to shut, close;" Lithuanian *kliūti* "to catch, be caught on," *kliaudžiu*, *kliasti* "to check, hinder," *kliūvu*, *kliūti* "to clasp, hang;" Old Church Slavonic *ključi* "hook, key," *ključiti* "shut;" Old Irish *clo* "nail," Middle Irish *clithar* "hedge, fence;" Old High German *sliozan* "shut," German *schließen* "to shut," *Schlüssel* "key."

Mole is beaming with joy and opens the laundry bag and takes out the evergrowing tool of depth hermeneutical research practice: the keyring, now transmuted into a magic sky key, a yellow flower of the primrose genus.

With it he opens the threshold box in which he collected hidden treasures during the Hero's journey. He turn it over and magic seeds trickle out. *I am planting new rhizomatic matrixial nets to save our territorial footholds, as a new model for a culture of mutual recognition. Spores for new rhizomes, new rhizomes for uprooted expellees*, he shouts out, while all are clapping, dancing and rhythmically stamping his feet.

The oldest hungry ghost declaims:

"As a model for culture, the rhizome resists the organizational structure of the root-tree system which charts causality along chronological lines and looks for the original so. A rhizome, on the other hand, is characterized by 'ceaselessly established connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles.' Rather than narrativize history and culture, the rhizome presents history and culture as a map or wide array of attractions and influences with no specific origin or genesis, for a 'rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo' The planar movement of the rhizome resists chronology and organization, instead favoring a nomadic system of growth and propagation. In this mod-

el, culture spreads like the surface of a body of water, spreading towards available spaces or trickling downwards towards new spaces through fissures and gaps, eroding what is in its way. The surface can be interrupted and moved, but these disturbances leave no trace, as the water is charged with pressure and potential to always seek its equilibrium, and thereby establish smooth space."³⁰

Just in this moment the cloud cover opens up. Implicit toxic waste of cultural discursive discrimination-letters blocks threatens to blockade our passage. The ‘flooding signifiers’ reach a risky water level and threaten to capsize us once again.

Mut zur Lücke! D’eus is screaming.

Now it is time to disclose my big taboo. Gap, tear, a way out is translated to German with ‘Lücke’, there the unseen reign, the utopian not-yet, we may never fully reach. Pay attention to close all the gaps, occlusions must be avoided. Gaps must remain so coming through and coming away is possible. ‚Lücke‘ is the ‚tear in the fabric‘ and opens our eyes to what lies beyond our perception. I will share another secret with you: Etymologically, ‚Lücke‘ derives from ‘Glück’/Luck and opens a ‘lacuna’

Mole is shouting out; *Leaving Lacuna*.

As our helmsman he reveals a way out, although as small as the eye of a needle, nonetheless it is transgressible. This ‘castaway’s passage’ opens up a space of return, of repetition and reflection, of recognition and re-embedding all not yet transplanted thoughts, seeds, shoots, rhizoms in our growing and nourishing transmatrix soil of **Gheluc**.

We will hopefully see our starting point again - this Hero’s Journey needs a second, third, fourth and maybe even more returns and repetitions to discover all the hidden riches in the ‘yards of meaning’.

https://www.etymonline.com/word/luck
luck (n.) c. 1500, "fortune good or bad, what happens to one by chance (conceived as being favorable or not); good luck, quality of having a tendency to receive desired or beneficial outcomes," not found in Old English, probably from early Middle Dutch <i>luc</i> , shortening of <i>gheluc</i> "happiness, good fortune," a word of unknown origin. It has cognates in Modern Dutch <i>geluk</i> , Middle High German <i>g(e)lücke</i> , German <i>Glück</i> "fortune, good luck."
Leak (n.) "hole by which liquid enters or escapes," late 15c., from leak (v.) or Old Norse cognate <i>leka</i> . Sense of "revelation of secret information" is from 1950. Meaning "act of urination" is attested from 1934 ("Tropic of Cancer"); but the verb meaning "to piss" is from 1590s: "Why, you will allow vs ne're a Iourden [i.e. a chamberpot], and then we leake in your Chimney." ["I Hen. IV," II.i.22]
lacuna (n.) "blank or missing portion in a manuscript," 1660s, from Latin <i>lacuna</i> "hole, pit," figuratively "a gap, void, want," diminutive of <i>lacus</i> "pond, lake; hollow, opening" (see lake (n.1)). The Latin plural is <i>lacunae</i> . The word has also been used in English from c. 1700 in the literal Latin sense in anatomy, zoology, botany. The adjectival forms have somewhat sorted themselves: Mathematics tends to use <i>lacunary</i> (1857), natural history <i>lacunose</i> (1816), and <i>lacunar</i> (n.) is used in architecture of paneled ceilings (1690s), so called for their sunken compartments. Leaving <i>lacunal</i> (1846) for the manuscript sense.



Writing impulse: What if taboos are strip-teasing?

Take your favourite taboo, strip it down and then clothe it to your liking. Feel the differences.

Write freely, openly, associatively, everything that comes into your mind – anything goes

7 minutes

³⁰ <https://www.oxfordreference.com/view/10.1093/acref/9780199533008.001.0001/acref-9780199533008-e-19>

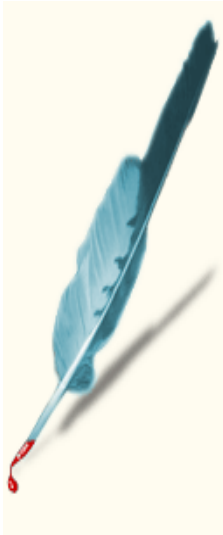


Writing impulse: Write about Taboo in different voices, in different formats, to different readers.

- a poem, a crime, a thriller, an essay, a song

- for children, for peers, for colleagues, for scientific board, for a mis-recognizing community...

Write freely, openly, associatively, everything that comes into your mind – anything goes. Feel the differences.



Writing impulse: Let your mind wander over the places you have been – large, small, urban, rural, blossoming or deserted, full, empty, wide, narrow

First step: Passing through, setting roots, big vistas, intimate spaces, short encounters. List the places in order they come to mind with just a name, a phrase, a piece of music to identify them.

Second step: Go through your list. Where do you get stuck? Write a small text about this. Write freely, openly, associatively, everything that comes into your mind – anything goes

Third step: Go through your list. Where do you want to go back to? Write a small text about this. Write freely, openly, associatively, everything that comes into your mind – anything go

Fourth step: Let your mind flow? What is your personal dream place to be? Write a small text about this. Write freely, openly, associatively, everything that comes into your mind – anything goes

Take you dancing back an forth and beyond – time

My last gift, which I found during our Hero's Journey and with a heartfelt goodbye:

it is the fluidity of **between**
where i lose my **on**,
the in of **to**.
then, seeking **with**,
the **among** of **for**,
we slip **through**
and reach **beyond**.

(Rendell and Wells 2001:137)

I would very much appreciate you sending your writing exercises to my email address at schreibhaftig@gmail.com. I look forward to further developing a co-creative dialogue with you.

